

MUSIC - UNIVERSITY OF TORONTO




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THESAURUS OF ORIENTAL HEBREW MELODIES

COLLECTED AND EDITED WITH AN INTRODUCTION BY
A. Z. IDELSOHN

VOLUME I
SONGS OF THE YEMENITE JEWS

PUBLISHED BY BENJAMIN HABZ
BERLIN - JERUSALEM - VIENNA



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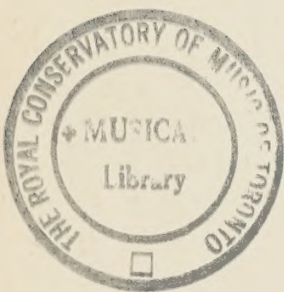
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Isakham
ebi
A. Z. IDELSOHN

VOLUME I:

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| No. 214. | boruḥ šāomār | ברוך שאמר | page 111 | עמוד |
| - 215. | jismāḥ mošā | ישמח משה | - 112 | - |
| - 216. | ubḥejin jitgāddāš | ובכן יתקדש | - 113 | - |
| - 217. | hājjaum hārāt | היום הרת | - 113 | - |
| - 218. | jādid nāfāš | ידיד נפש | - 114 | - |
| - 219. | šāboḥ ejl ḥaj | שבח אל חי | - 115 | - |
| - 220. | lāḥo ejli | לך אלי | - 115 | - |
| - 221. | dāror jigro | דרור יקרא | - 116 | - |
| - 222. | kāfālāḥ horimmāun | כפלה הרמון | - 116 | - |
| - 223. | āudā läejl | אודה לאל | - 116 | - |
| - 223a. | - - | - - | - 117 | - |
| - 224. | tān āšišo | תן אשישה | - 117 | - |
| - 225. | - - | - - | - 117 | - |
| - 226. | - - | - - | - 117 | - |
| - 227. | āšālā | אשאלה | - 117 | - |

PREFACE.

A systematic collection of the traditional melodies of the Oriental Jews is of paramount importance to the elucidation of the synagogal chant in general and not less so to the investigation of the origin of the Roman ecclesiastical chant; for both have their root in the sacred chant of the Oriental Jews, which, thanks to the strict conservatism of the Orient, has preserved faithfully its ancient characteristics.

The Jewish communities in the various countries and regions of the Orient always lived apart from one another, perhaps much more so than is customary to assume. They remained distinct groups, such as, for instance, the Jews in Yemen, those in Persia, those in inner Morocco, and the Jews speaking Neo-Aramaic who live in the neighbourhood of Mosul and the Urmia lake. These Jews, furthermore, have been separated from the Jews of Germany and Poland for about 15 to 16 centuries, and yet we find in their liturgical chant, tunes and even whole song groups, which are contained also in the synagogal chant of the above-named European Jews. This circumstance served to confirm the assumption of the ancient character of the Oriental synagogal chant. Further comparative research in the realm of the Roman ecclesiastical chant resulted in the disclosure of surprising analogies.

It became necessary therefore to bring about a far-reaching systematic collection of the liturgical tunes of the Oriental Jews, which desideratum I offer in the present compilation.

It is the result of many years' study and research, collecting and sifting of the Oriental chant in general and particularly the traditional chant of the Oriental Jews.

By no means do I claim to have exhausted the entire material. That might be an impossible undertaking, considering the complete lack of written scores or even explanatory sources, and the necessary dependence on the memory of ignorant singers and precentors. I hope, however, to have succeeded in collecting the most important and most original material and bringing it into systematic order, chiefly in discovering a system in the seemingly improvised chant of the Oriental synagogue.

The material I arranged according to its origin. Historical circumstances split Oriental Jewry into small and separate communities, which only rarely came into contact with one another. Climate, surroundings, and isolation, stamped each with a certain peculiarity, so that at present we distinguish several Jewish types in the Orient, such as the Jews of Yemen, Persia including Bokhara and Daghestan, Babylonia including Neo-Aramaic groups of Syria, Spain (i. e. Jews who towards the end of the fifteenth century emigrated from Spain to the Orient), and Morocco including Algiers and Tunis. Accordingly I divided the collection into ten parts: 1. The chants of the Yemenite Jews, 2. the Babylonian, 3. the Persian, 4. the Oriental Sephardim, 5. the Moroccan Jews, 6. German Jews, 7. Polish and Lithuanian Jews, 8. the Ḥassidim, 9. Folk-songs in Judeo-German, and 10. the European Sephardim. Groups 1, 2, 3, and 5 are exotic, since they

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never stood in any relation whatever to European music. Groups 4 and 10, on the other hand, were influenced by European music to a considerable extent; their traditional chant, however, remained pretty much without influence.

Each one of these parts forms an independent entity, yet all are related to one another, since the common element in them has to be considered quite frequently.

May this Thesaurus of Hebrew-Oriental melodies serve as a treasure-trove to music students and composers, and to every musician and music lover may it be a melodic gift from the still unexhausted Orient, which harbours many a motive and tune from the ancient world.

The Jews of southern Arabia, who for centuries¹ lived in the south-western province of the Arabian peninsula, in Yemen, shut off from the rest of the world, were gradually lost to the recollection of their coreligionists and kinsmen throughout the world.

According to their tradition these Jews had immigrated into Arabia after the destruction of the first temple and continued to live there in spite of the appeal of Ezra to return to Jerusalem².

As is well known, the Jews in Arabia had attained a certain degree of autonomy and independence. In southern Arabia they even managed to establish (in conjunction with Arabian proselytes) a principality³, which however was destroyed by Abyssinia through the aid of the Byzantine empire (525 C. E.). The prosperity of the Arabian Jews as a whole was cut short by Mohammed⁴. Since then there is no longer any Jewish settlement in northern and central Arabia⁵. The shattered remnants of the Jewish communities of Arabia fled to the extreme south, to Yemen, where they continued their miserable existence.

Although this removal served to accentuate their separation from the other Jews and chiefly from the great Jewish centres in Palestine and Babylon, yet they sought to maintain their national ties with the Jewish people as far as possible, by appropriating the cultural values of this people and taking a live interest in the spiritual development of the Jewish centres. They rendered themselves subject to the ritual and moral regulations of the talmudic academies in Palestine and Babylon, nay even to the religious precepts promulgated at a later date in Spain and Germany⁶. Especially were they quick in adopting the instructions of Moses ben Maimon, and to this very day they are guided in their religious practice by his *Yad hazakah*.

¹ If we are to accept the present-day Jews of Yemen as direct descendents of the pre-Mohammedan Jews, for which, it is true, there are no historical proofs, then the duration of their settlement in Yemen runs into millennia. On the one hand the affinity between their pronunciation of Hebrew and that of the Persian Jews, as well as their synagogal chant, tends to prove that they stood in close spiritual relations to the latter. Whether these relations were due to the Persian domination of Yemen from 575 C. E. up to the time of Mohammed or to the much earlier business connections between Yemen and Babylon, which at that time likewise belonged to Persia, it is difficult to decide. On the other hand the Yemenites bear a striking physiological resemblance to the Abyssinians. Yemen maintained very close relations with Abyssinia for almost a thousand years, the one alternately dominating the other, so that an intermingling of blood must surely have taken place among them. Comp. Helmolt, *Weltgeschichte*, vol. III. However their chant is fundamentally different from that of the Abyssinians, as borne out by plates Nos. 1 and 2 of consignment IV. to the Archives of the Royal Academy in Vienna. Also the chant of the so-called Falashas in Abyssinia, who call themselves Jews, is in no way similar to the Yemenite chant. Comp. No. 1175 of the Phonogram collection.

² On this point comp. *Jewish Encyclopedia*, vol. V, art. Yemen.

³ See Graetz, *Geschichte der Juden*, vol. V, second edition, chapter 4 ff.

⁴ *Ibid.*

⁵ It is said that there are still Jewish tribes in the Arabian desert who lead an independent Bedouin life. Comp. Ibn. Saphir, I, Lyck 1866, chapter on Yemen. While rumors arise repeatedly concerning such tribes in the Arabian desert, nothing positive concerning them, has yet come to light.

⁶ In this the Yemenite Jews are distinguished from the Falashas in Abyssinia, who, though rather near to a Jewish center, e. g. that in Egypt, yet never seized an opportunity to come into contact with it and thus stir up anew their Jewish consciousness.

Since those early days their external condition has hardly changed. Persecution and oppression overwhelmed them, as we learn accidentally during the time of Moses ben Maimon¹ (1172 C. E.). And under social pressure also their spiritual life seems to have suffered considerably, for they were always dependent upon the Jewish centres in Babylon, and not until the sixteenth century does a period of productive activity begin in their midst, occasioned no doubt by the cabbalistic revival in Palestine, as will be explained further below, but also through the approach of a new era of the Turkish regime, which penetrated as far as Yemen and united this country with the Orient. Owing to the internal insurrections against the Turkish hegemony this connection soon ceased, and Yemen was again closed off from the rest of the Orient. The Jews were forbidden to leave the country, and this prohibition remained in force up to about thirty years ago. Since then the Jews emigrate from the country from year to year in ever increasing numbers, wending their weary steps to Egypt, India, and chiefly to Palestine².

Owing to their very long seclusion a characteristic Jewish life with all its cultural attributes developed among them, and consequently some old spiritual values were preserved in their midst which might prove of great consequence in an investigation of the Oriental-Jewish and especially the ancient Hebrew culture.

Fate smiled on the Yemenite Jews in the province Aden, for since the annexation of Aden by England in 1839 they enjoy full freedom. Many of them settled in Aritrea, Gibraltar, Bombay, and Calcutta. Already in 1842 a Yemenite Jew, Elazar Iraki, published in Calcutta a collection of Hebrew poems by Yemenite and Syrian poets (comp. further below).

The outside world first learned about the Yemenite Jews through Niebuhr, who makes brief mention of them in his itinerary³. However, their real discoverer is Jacob Saphir of Jerusalem, who traveled through Yemen during the years 1858—1860 and in his Hebrew work *lbn Saphir*, Lyck 1866) published a detailed description of their social and intellectual life as well as an account of their customs and religious practices.

Since then the Jews of Yemen and especially their literature and manuscripts were thrust into the realm of investigation. Derenbourg edited a Yemenite grammar of the Hebrew language⁴. Steinschneider⁵, Neubauer⁶, Bacher⁷ etc. gave detailed descriptions of manuscripts of Yemenite prayer-books and song collections.

As far as the spiritual productions of the Jews of Yemen were accessible to scholars in writing, they have already undergone scientific treatment. Only one field remained completely unknown: the music of the Yemenite Jews.

Their song is of great importance to musical research in general and especially to the historical development of the synagogal as well as the ecclesiastical chant, since it remained uninfluenced from without and was spared the contact with Europe on the one hand and on the other with the Arabic-Persian art-music.

¹ The Yemenite Jews turned to Maimonides with the request to intercede in their behalf with the Kaliph in Cairo, which he did. Comp. Graetz, *Geschichte*, VI, 305 ff. He addressed to them a consolatory epistle "Iggeret Teman".

² Already at an earlier date some Yemenites succeeded in escaping from Yemen. Thus in the second half of the eighteenth century a cabbalist named Rabbi Sholem Sharabi came to Jerusalem and founded there the still existing cabbalistic school in the synagogue "Bet-el" (1760). He died in 1777, leaving behind him a cabbalistic work entitled "Nehar Sholom" (printed in Jerusalem 1882).

³ *Reisebeschreibung*, Kopenhagen 1772, chapter on Yemen.

⁴ *Manuel du Lecteur*, Paris 1871.

⁵ *Verzeichnis der hebräischen Handschriften der Kgl. Bibliothek zu Berlin*, II, 71.

⁶ *Jewish Quarterly Review*, III, 22; *Revue des Études Juives*, XXIII, 122.

⁷ The south-Arabian Siddur in JQR. for 1902; a Hebrew-Arabic song collection in *Berliner Festschrift*, 1903; *Die hebräische und arabische Poesie der jemenischen Juden*, Budapest 1910.

The present work aims to investigate the synagogal and non-synagogal chant of the Jews of Yemen. It is the result of years of effort and constant communication with the Yemenite Jews who emigrated to Palestine, whose number already amounts to several thousands. For many years I visited their public services and private festivities. My authorities in my noting down of the melodies were the precentors of the Yemenite synagogues. These melodies I repeatedly compared with the melodies of new arrivals from the various provinces of Yemen.

While being occupied with their chant I became engrossed also in the investigation of their pronunciation of Hebrew, of which I have already treated elsewhere¹. I considered it of importance to reproduce their pronunciation in the texts of the collection by means of an expedient transcription, a procedure which I hope will be of interest to philologists.

Of the melodies and tunes incorporated in this collection I made 30 phonogram impressions. The purpose of these impressions was in the first place to furnish proof for my notations, so that everybody who wished could submit them to an examination, and secondly to make it possible to investigate the tunes with reference to their tone degrees and number of vibrations.

To phonograph exotic music and judge it only on the basis of phonographic impressions is a scientific achievement of our most modern time. Musical science reached this knowledge only through an analysis of phonographic songs into their tonal elements. The exotic song, which sounds impure to the European ear, has its own scale system, which differs fundamentally from that of European music². The founder of musical science, according to C. Stumpf³, is Alexander J. Ellis, who in his treatise *On the Musical Scales of Various Nations*⁴, published for the first time measurements and analyses of exotic music. The application of the phonographic method was introduced a few years later by B. J. Gilman (1891).

Since then this system has extended far and wide. The Imperial Academy of Science in Vienna as well as the Royal Academy of Berlin etc. have instituted phonogram archives and dispatched phonograph apparatus to all the regions of the world, in order to register songs, instrumental music, and peculiar dialects, especially of exotic tribes who are on the verge of extinction, and preserve them for scientific investigation. On my application, the Imperial Academy in Vienna sent me an apparatus with plates for impressions. I phonographed traditional songs, Bible intonations, and popular tunes of the Oriental Jews, as well as their mode of Hebrew pronunciation. Those coming under consideration are the Yemenite, Persian, Babylonian, Syrian, Sephardic, and Moroccan Jews, as well as the Samaritans; I took impressions likewise of the Falashas and of the Arabian chant and instrumental music, as well as of the Aramaic-speaking Jews on the left shore of the Tigris and in Kurdistan. For years I have been collecting the popular songs of all these branches of the Jewish race, and now I intend to publish them under the general title *Thesaurus of Oriental Hebrew Melodies*, the present collection of Yemenite songs forming the first volume of this work⁵.

My impressions, of which casts have been made for me by the Phonogram Archives, are deposited in these archives, and, to be exact, the plates of Yemenite songs coming into consideration in this volume bear the following numbers: 1150, 1160—1170, 1194—1195; 1946—1952,

¹ In the Hebrew periodicals *Hasafa*, St. Petersburg 1912, part 2—3, and *Hashiloah*, Odessa 1913, vol. XXVIII, Nos. 1 and 2; *Monatsschrift für die Wissenschaft des Judentums*, vol. LVII, No. 9—12.

² Comp. C. Stumpf, *Anfänge der Musik*, Leipzig 1911, p. 62 ff.

³ On this see further below chapter III.

⁴ Appeared in the *Journal of the Society of Arts*, vol. XXXIII (1885).

⁵ The chants are as a rule Sana'a melodies, i. e. tunes current in the capital of Yemen; as to melodies which are not derived from Yemen, their habitat is indicated in the introduction (chapter III).

1661—1669. These constitute the phonogram numbers. Numbers 1661—1669 and 1946—1952 were sung by recent arrivals from various provinces of Yemen; on the other hand, numbers 1150, 1160—1170, and 1194—1195, are derived from Refoel Alšeḥ of Ṣanaʿa, who has been living in Jerusalem for a long time in the capacity of precentor in a Yemenite synagogue.

The impressions in the first as well as in the second case were taken on various days.

The tone measurements were effected with the aid of the tonometer of Dr. v. Hornbostel, which has been adjusted after a fixed and regulated Apun tonometer, and, for greater exactness, at a uniform temperature.

A part of the measurements was made from provisional impressions made on trial plates, which impressions were not incorporated in the Phonogram Archives. These are the measurements for the modes of Zemiroṭ, Psalms, Esther, Job, Mishnah, and Taanit, likewise the melodies for Halelot, Zäfät, and Hidduyot.

The results of my investigations are sketched briefly in the following chapters: I. Pronunciation of Hebrew. II. Poetry. III. Chant.

CHAPTER I.

PRONUNCIATION OF HEBREW¹.

The Hebrew pronunciation of the Yemenite Jews differs in many respects from the so-called Sephardic pronunciation. Hence, in the interest of phonetics and philological research, I have endeavored as far as possible to reproduce the text of the prayers and poems in this collection in conformity to the true pronunciation of the Yemenites and not according to the current stereotyped transliteration of Hebrew. With this end in view I was compelled to formulate a new transcription, which diverges from that in general use.

1. PRONUNCIATION OF THE CONSONANTS.

| Letter | Transcription | Pronunciation |
|--------|---------------|--|
| א | a | ' spiritus lenis |
| ב | b | English b |
| בּ | <u>b</u> | labial b + v |
| ג | g̃ | French dj, in the province Aden like soft German g, perhaps gj |
| גּ | <u>g̃</u> | softer than Arabic ghain, nearly like the second g in "gesagt" |
| ד | d | English d |
| דּ | <u>d</u> | similar to English th in "this", Arabic <u>dal</u> = د |
| ה | h | English h |
| ו | w | English w, Arabic wau = و |

¹ The Yemenite pronunciation of Hebrew is preserved in plates Nos. 1160, 1150 and 1668. No. 1160 contains the pronunciation of these words: ikkor = אִכּוֹר, ä'ageym = אֵאָגַיִם, têtähêyr = תֵּתָהֵיךְ, kägorôh = כִּקְרוֹה, 'igar = עִקָּר, güt = גּוֹת, waydäbbêyr = וַיְדַבֵּר, bābôgār = בַּבְּקָר, yiṭgäddäl = יִתְגַּדֵּל. Each word is repeated thrice. No. 1150 contains a declamation from Jeremiah 14, 1—9. These impressions were made by Refoel Alšeḥ. No. 1668 contains the pronunciation of the same words as in No. 1160, produced by three Yemenites one after another, in which connection it is to be noted that the third Yemenite pronounces the vowel ה or א like א, comp. further below under 2. Vowels.

| Letter | Transcription | Pronunciation |
|--------|---------------|---|
| ז | z | like French z, Arabic zain = ز |
| ח | h | like Arabic ḥā = ح |
| ט | t | like Arabic ṭā = ط |
| י | y | English y, German j |
| כ | k | with slight attack, Arabic kāf |
| ך, כ | ḥ | softer than Arabic ḥa = ح, somewhat like ch in "lachen" |
| ל | l | English l |
| מ, מ | m | English m |
| נ, נ | n | English n |
| ס, ס | s | sharp s |
| ע | ʿ | like the Arabic ʿain = ع |
| פ | p | English p |
| ף, פ | f | English f |
| צ, צ | ṣ | like Arabic ṣād = ص |
| ק | g | emphatic g, the real south-Arabian gâf (comp. Vollers, Volks- und Schriftsprache, pp. 10 ff.) |
| ר | r | sharp palatal r, Arabic ra = ر |
| ש | š | English sh, German sch |
| ת | t | English t |
| ת | th | English th in "thank", Arabic tḥ in written language = ث |

The following is a summary of the phonetic system of the Yemenite pronunciation¹:

| | Mutae | | | | Liquidae | | Spirantes | | | |
|-----------------|------------------|------|----------|------|-------------|-----------|----------------|------|----------|------|
| | simple | | emphatic | | real nasal | semivocal | simple | | emphatic | |
| | soft | hard | soft | hard | | | soft | hard | soft | hard |
| Guttural | א | — | ע | — | ך | — | — | ח | ח | — |
| Palatal | י* (in the east) | כ | ך | — | ג (in Aden) | י | ג | נ | — | — |
| Ling. — Dental | ד | ת | — | ט | ל | נ | ד | ה | — | — |
| Labial | ב | פ | — | — | מ | ר | ב | מ | — | — |
| Dental | — | — | — | — | — | — | ז | ס, ש | — | צ |
| Palat. — Dental | — | — | — | — | — | — | ג ² | ש | — | — |

2. VOWELS.

a) Long Vowels.

| Sign | Transcription | Pronunciation according to German sounds |
|----------------------|---------------|--|
| י | y | the י = y is audible |
| יֵ | ī | elongated i |
| (qamêṣ gadôl) | o | open, elongated o |
| יֵי | ê | the י is audible somewhat like ey |
| יֵי | ê | closed é |
| (with verbal accent) | ā | analogous to Saxon ä |
| יֵי, יֵי | ū | the "wau" sounds approximately ūū |
| יֵי, יֵי | ô | pronounced like ä + u or ä + o with special accentuation |

¹ For this table I am indebted to Dr. H. Torczyner.

² On the other hand, in the double consonant א = dğ the Arabic gim is pronounced like French j in Syria, hence not a double consonant.

of ä. In Aden¹, on the other hand, י, ם resembles ם = êy. This is no doubt the reason why in some poems ô rhymes with ê. Comp. W. Bacher, *Die hebräische und arabische Poesie der jemenischen Juden*, pp. 80 ff.

b) Short Vowels.

| Sign | Transcription | Pronunciation according to German sounds |
|---|---------------|--|
| before Dagesch forte or Shewa quiescent | i | short i; before gutturals like short e |
| " " " " " " | ä | analogous to Arabic fāthḥa; a pure "a" is absent among the Yemenites; |
| " " " " " " | ä | pataḥ and segôl have the same sound and in Yemenite MSS. they are designated by the sign v used in the Babylonian vowel system for both pataḥ and segôl. |
| " " " " " " | u | short u; sometimes, before gutturals, it sounds like a short ü. |
| (qam.gad.) " " " " " " | o | open, short o. |

c) Half Vowels.

| Sign | Transcription | Pronunciation |
|------|---------------|--|
| ׃ | ö | The half vowels have the same duration in pronunciation as the short vowels. |
| ׃ | ä | |
| ׃ | ä | |
| ׃ | × | The Shewa mobile and medium has likewise the same duration as the short vowels; moreover, in the chant it is abbreviated and connected with the following vowel, as e. g. in s'royoh etc. On the other hand, Shewa quiescent often becomes mobile in the chant, the transcription being ẽ. |

d) The vowels ä, ä, ä, and ×, when they are connected with the guttural consonants א, ע, ח, and the emphatic consonants צ, ט, ק, ר, assume a peculiar and characteristic coloring, being dimmed to o (similar to analogous cases in Arabic). I transcribe them therefore in the following manner: ā, ā, ä, ä. These consonants exert their influence also on the preceding vowels, but especially on Shewa mobile, which in such case always assumes the shade of the following vowel, as e. g. wōmār ואמר, wāā'āsho ואעשך, ḥārāḥ חרב, šōdogoh צדקה, ṭāhōr טהר, gāḥ קח, šabār שבר.

e) The Pronunciation of the Shewa.

Shewa mobile is generally pronounced ä, but before the above mentioned gutturals and emphatic palatals it assumes the sound of the vowel following it, as was explained in the foregoing section. י before י is pronounced wī, as e. g. wīyihēyū ויהיו, wīyišlāḥ וישלח². Shewa quiescent is sometimes audible in the chant, as in yisroēlē ישראל, ālōhimī אלהים, gorōbē קרב etc. This occurs only with labial and lingual sounds. The mute ה, ר, י (as matres lectionis) are sometimes

¹ And also in the south-west region of Yemen.

² Ibn Saphir, I, 55, maintains that all consonants before י = y, therefore not only before yi but also before ya, yē, yu, yo, receive the coloring of this vowel, and he quotes bi-yad as example, but this is not true to fact. Although plate No. 1666 shows בַּיָּד = biyyom, still this rule is not maintained throughout, as may be seen from the other impressions.

audible in the chant, as in ro-o-ho = רֹאֵה, lib-bi-yi = לִבִּי, lě-bo-bi-ji לִבִּי בִּי. The Shewa of the consonants **במפכ** after the vowel **י** is always quiescent: ub-ḥên רִבְכָּן, um-lôḥ רִמְלֹךְ, uf-ḥad רִפְחֹד, ub-sîl רִכְסִיל. The Shewa after **בכלם** is likewise quiescent. As the precentor on one occasion pronounced bi-mě-lu-hoh = בִּמְלוּכָה in public service, he was checked immediately by the congregation and told to pronounce bim-lu-hoh.

3. THE VERBAL ACCENT.

The Yemenite Jews as a rule accentuate the penultimate syllable, as do the Ashkenazic Jews. They lack the sharp accentuation of the Sephardim. The word is often pronounced without any definite accent, or else the accent hovers over the penultimate and ultimate syllables at the same time. Hence I have disregarded the designation of the accent, the more so since accentuation of the word follows of itself in singing¹.

CHAPTER II.

POETRY.

The poetry of the Yemenite Jews is of two kinds, synagogal and non-synagogal. Secular poetry (with a few exceptions)² is altogether absent among them.

A. SYNAGOGAL POETRY.

The synagogal poetry is included in their prayer-book Tiklal, called also Taklal, which means "all containing", since it contains the prayers and poetical pieces used on all occasions throughout the year³. This prayer-book is provided with a commentary by Rabbi Yahya Salah of Sana'a.

The earliest ritual, as it was fixed at the time of the conclusion of the Talmud, was later subjected to several re-editings and rearrangements. The Yemenite Jews have adopted the order of prayers of Rab Amram Gaon (died about 875 C. E.), as well as the poetical pieces of the highly esteemed Saadya Gaon (892—942), and chiefly the ritual order of Moses ben Maimon⁴. They also adopted some poems of the famous Jewish-Spanish poets Solomon ben Gabirol, Moses ibn Ezra, Jehuda Hallewi, and Abraham ibn Ezra, as well as some poems of Hai Gaon.

From their own poets they included very little in their prayer-book. Only 13 pieces are designated expressly as productions of Yemenite poets, of which ten are derived from the grand-

¹ In the three plates Nos. 1150, 1160, and 1668, the verbal accent is almost always "milra".

² W. Bacher has treated the poetry of the Yemenite Jews at considerable length, the synagogal poetry in his article "Der südarabische Siddur" (JQR., vol. XIV, 1902) and the non-synagogal poetry in his treatise *Die hebräische und arabische Poesie der jemenischen Juden*, Budapest 1910.

³ This prayer-book appeared first in Jerusalem 1894—98.

⁴ Concerning the order, origin, and development of the prayers, as well as of synagogal poetry, there is already an abundant literature, a knowledge of which is here taken for granted. The terms used by me here are "Tefilla" for the 18 benedictions (Amida), "Yoşer" for the benedictions of the Šēma', "Zemirot" for the laudatory songs made up of Psalm verses and recited before Yoşer. These three varieties originated not later than the fifth century. I call them "prayers" in contradistinction to the other varieties, such as "Hoša'ānot" (for the feast of Tabernacles), "Sēlihot" (for fast days), likewise "Qinot" (lamentations for the 9. of Ab), and in general all pieces that exhibit meter and rhyme and originated not earlier than after the ninth century. The latter varieties I designate as Piyyutim.

father of the commentator of the prayer-book, Rabbi Saḥib ibn Yaḥya¹. These pieces are Selihot². Two other pieces, one hymn "Adonai miy yaggid" incorporated in "Ketermalḥut" (Tiklal II, 109) and one piyyut for the Torah feast (Tiklal II, 85b), belong to a Rabbi Yaḥya Alṭahari³. One Qina was composed by the commentator (Tiklal 18b). Also some litanies for the Torah feast seem to be of Yemenite origin.

In a general way the Yemenite rite is similar to the Sephardic. Apart from several variants in the text itself the two still differ from one another in the following points: 1. In the Yemenite rite the qēduša has always (in all the services) the parts "naqdišah wēnaārišah, kēbodo wēhodo molē 'olam mimkomēḥa malkēnu ṭofi'a" (as in the Ashkenazic rite), while the qēduša of the Musaf lacks the Šēm'a, the qēduša of Šaharit and Musaf being the same. 2. The benediction "Baruḥ ḥadonay lē'olam" is intercalated in the evening prayer. 3. In Musaf "lēmōše šiwwita" is said instead of "tikanta šabbat". 4. Also on the first of the month "umipney ḥaṭa'enu" is said in the Musaf. 5. The Yemenites have a qidduš for the eve of Passover⁴. 6. In neither the Yošer nor the Tēfilla have they introduced poems.

As was stated above, the participation of Yemenite authors in their synagogal poetry was very small, and in addition it was of a very late date, for generally speaking the literary and especially poetical activity of the Jews of Yemen did not begin before the close of the sixteenth and ended abruptly with the eighteenth century.

It is noteworthy that the Yemenite Siddur contains nothing from the pen of Eliezer Qalir, while it absorbed even the piyyutim of the north-Palestinian cabbalists Yiṣḥaq Luria, Salomo Alkabeš, and Israel Naḡara. This proves that Qalir was unknown in Yemen, and he was accessible only to the commentator through the Ashkenazic prayer-books (comp. Tiklal I, 5b).

But also the Sephardic rite proper has found its way into the capital of Yemen, Ṣana'a, and become naturalised there. On this point there is a tradition current among the people; and the grandfather of the commentator, Rabbi Saḥib, has written down in his work Pē'uloṭ šaddiq⁵ the story of the penetration of the Sephardic rite and Sephardic ritual practice into Yemen.

At the beginning of the seventeenth century a wealthy Jew, Rabbi Ahron Iraqi⁶, came from Egypt to Ṣana'a. Through his wealth and spiritual superiority he acquired a great reputation for himself not only among the Jews of Yemen, but also among the Arabs and even with the Imām of Ṣana'a himself. Saphir tells details about Iraqi and his deeds, among other things that he burned the genealogical tree of the Jews of Ṣana'a⁷. This family tree is said to have contained proof that the Jews of Ṣana'a are of pure Jewish extraction, namely of the ten tribes of Israel, while the Jews living in the villages of Yemen had assimilated with the Arabs.

When Ahron Iraqi wished to take a wife for his son from the Jewish population of Ṣana'a he was refused with the assertion that they married only with pure Jewish descendants. Incensed over the refusal, Iraqi had their family tree burned with the remark that all Israelites are of

¹ He was active probably at the beginning of the eighteenth century.

² Comp. Jiklal, II, 158b—164b.

³ He is said to have lived during the second half of the sixteenth century, comp. Bacher, "Der südarabische Siddur", loc. cit. p. 607.

⁴ Concerning this qidduš see Bacher loc. cit. and the literature quoted there.

⁵ This work, quoted numerous times by the commentator, is found in manuscript in Ṣana'a, in the synagogue of the author, called "the synagogue More Saḥib".

⁶ The name Iraqi is familiar also in Aden, Calcutta, and Bombay, but only among the Yemenites living there. Whether this name points to their original descent from Iraq (southern Mesopotamia), it is difficult to tell. 'Eraqi is a locality in Egypt. 'Eraq in Arabic signifies "sweat".

⁷ Comp. Ibn Saphir, I, chapter on Yemen.

noble descendent. However, one family tree is said to have been preserved in the family Alšeḥ¹, as some of its members have told me.

Not satisfied with this, Iraqi determined also to eradicate the very ancient Yemenite rite and the traditional ritual practices of the Yemenite Jews and to introduce in their place the Sephardic ritual, so that the Yemenites should no longer be distinct and different from their coreligionists. For this purpose he built a great synagogue, which is still extant, and introduced in it the Sephardic rite, which was called Nusah Šami² — Palestinian rite — in contradistinction to the Yemenite rite which is known as Nusah bālādi — local rite.

But since Iraqi, who soon found followers among the Yemenites, wanted to convert the entire community to the Sephardic rite, he called upon the Rabbinate to recognise the Sephardic rite officially. This demand led to disputes and quarrels between him and Rabbi Salah, the chief rabbi of Šana'a at that time, who stubbornly defended the laws and customs transmitted to the Yemenites by their ancestors³.

When Iraqi saw that he would accomplish nothing in this way he appealed to his friend the Imām, who at once ordered the chief rabbi to adopt the Sephardic rite. But the rabbi feared God more than the king, and therefore did not follow the Imām's order, whereupon he was incarcerated. It goes without saying that the community did not let its beloved and highly venerated rabbi languish away in prison, and ransomed him for a big sum of money. And now more than ever a heated fight broke out, which lasted until the decease of Ahron Iraqi.

The sad plight of his descendants, who, according to Saphir⁴, are poor as beggars, is generally ascribed to the efficacy of a curse uttered by the godly Rabbi Salah⁵. Nevertheless the efforts of Ahron Iraqi did not remain without results, for, apart from the fact that a considerable number of the communities of Yemen had adopted the Sephardic rite, the latter had exerted a great influence on the Yemenite rite itself. Many Sephardic elements were absorbed into the Yemenite ritual, especially during the last redaction of the prayer-book, which was undertaken by a commentator towards the end of the eighteenth century.

A sketch of the ritual observances of the Yemenite Jews is given by Ibn Saphir in the first part of his book; also the writer of these lines has furnished some data in a Hebrew article published in the Palästina-Almanach for 1908, and further in the Hebrew Magazine for Folklore Reshumot, vol. I, Odessa 1916.

B. THE NON-SYNAGOGAL POETRY.

While the Yemenite productions in the field of synagogal poetry are few, the Jews of Yemen have accomplished a great deal in the creation of non-synagogal poetry.

In the sixteenth century the poetic pulse of this severed member of the shattered body of Israel was quickened. A number of highly gifted and talented poets arose among the Jews of Yemen, who

¹ According to the assertion of the Yemenites an old archive used to exist in Šana'a, full of historical material concerning the Jews of Yemen, but this archive was destroyed through the repeated expulsions of the Jews and the demolishing of the Jewish quarter.

² Palestine and Syria lying north of central Arabia are called in Arabic Šami = the left, while the southern region is known as Yemen = the right.

³ Rabbi Salah as well as his grandson sent frequent inquiries to the rabbinate in Cairo concerning the differences between the Yemenite and Sephardic rites, but the latter answered them that they should preserve their traditional usages etc. Comp. Tiklal, I, 92a (commentary).

⁴ loc. cit.

⁵ The first cause of the controversy was the question whether it is permissible to cut off the hair on Sefira days, which Iraqi answered in the affirmative but the rabbinate in a decided negative.

enriched Jewish poetry through new artistic forms. This period reached its zenith in the ingenious poet Šolem Šābzi¹, who composed several hundred poems in various forms and of diversified contents.

What was it that moved the Jews of Yemen at that time to new life and increased activity, after they had been exposed to inhuman persecutions and oppressions for almost a thousand years following their complete subjection by Mohammed? What event could have revived their crushed spirit? — At any rate it was no redemption from their social misery, for the hatred of their Arabian oppressors vented itself at that time in as bestial a form as ever before².

It is possible that the spiritual fermentation of the Cabbalists, who in the sixteenth century established their headquarters in northern Palestine and aroused the dormant susceptibilities of the Orient, penetrated also into Yemen and had the effect as of a messianic message on the languishing souls longing for redemption.

This cabbalistic-mystic movement called to life by Yiṣḥak Luria and finding enthusiastic adherents in the Spanish refugees, reaching its highest development in the Pseudo-Messiah Šabbatai Šēbi³ and through him finally carried to the grave, — this phantastic movement gripped the entire Jewry of the Orient. It called forth many dreamers and visionaries, each one of whom attempted to reproduce his feelings and illusions in verse and rhyme, probably after the manner of the saintly founder of this school, Yiṣḥak Luria, who himself had composed numerous poems, mostly in Aramaic.

Thus at that time a new era dawned for Jewish poetry in the Orient; a whole host of poets sprang up in the Orient, whose poems, as those of Israel Nağara, Salomo Alqabeš, Sim'on Labi etc., found very wide acceptance.

After a close examination of the contents of Yemenite poetry it becomes evident that it is saturated with the mystic spirit of that cabbalistic school.

The overwhelming majority of their poems consists of wedding songs, intended for the various ceremonies of the wedding and the daily festivities of the first week after the wedding. But these are not wedding songs in the ordinary sense. In them, the wedding is symbolised. The poet, speaks indeed of bride and bridegroom. Thereby he in no sense signifies the young human pair, but rather, true to cabbalistic implication, intends the bridegroom as God while the bride personifies the people of Israel. Almost all wedding songs deal with the same subject: on the one hand the tribulations and lamentations of the bride, Israel, and on the other the promises and punishments, the forgiveness and yearning of the bridegroom, God.

Also a third figure plays an important part in these songs, namely Palestine or rather Jerusalem, concentrated in the Temple. The train of thoughts is as follows: The pair, designated now as engaged, now as married, quarrel and separate. It goes without saying that in this conflict the bride, i. e. wife, is the guilty party. The result is that the bridegroom, i. e. husband, banishes his beloved from his house — Palestine, especially the Temple. But now he feels unhappy to be alone in the house, and he too abandons his home, which then remains desolate. However, as soon as the reconciliation between the angry husband and his beloved will take place, the pair will return to their old home.

This train of thoughts runs through the greater part of the wedding songs, and in order

¹ Was active about the middle of the seventeenth century. I transcribe the name of this poet after the pronunciation of the Yemenites. Named after his native town Šābāz.

² During the life-time of the poet Šābzi they were expelled from Šana'a, in consequence of which the poet wrote lamentations. Also Niebuhr tells of this occurrence.

³ Also in Yemen appeared a Pseudo-Messiah at the time of Šābzi, against whom the poet warned his coreligionists.

to express it poetically a number of artistic forms were employed. Thus songs, in which the longing and complaints of the bride are pictured, received the form *Nešid*; the love songs of the bridegroom were couched in the form *Šira*; the march to reconciliation was treated in the form *Zāfāt*, and the joyful effusions after the reconciliation in the form *Ḥidduyot*, while the *Halêlot* served as interlude, overture, or postlude.

I. *Halêlot*. Of the approximately 30 *Halêlot* current among the people only one is Aramaic, namely the well known song *Ḥadgadya*, all the others are in Hebrew. They always begin with the word "Wehalêluya" and also close with the same, hence their name. These songs rhyme at the end of the verse, are partly composed of Psalm verses and partly of verses in imitation thereof.

Our collection contains in No. 143 an example of this class. Besides their use in the above mentioned cases *Halêlot* are sung also at the putting-on of the clothes which the bride sends to the bridegroom as a wedding present. This class seems to be old. Also in the prayer-book there are some *Halêlot* (comp. above A).

II. *Zāfāt*. This Arabic word signifies "wedding". The songs of this class are sung as the bridegroom goes to the house of the bride. Of the 12 known *Zāfāt* songs three commence with "Come, oh bridegroom, in peace" and two have "Be blessed at thy exit" at the beginning. All of them express the hope that through the reconciliation of the beloved the Messiah will come to Zion. Seven of these songs are purely Hebrew, two are purely Arabic, and three are Hebrew-Arabic¹. Occasionally *Zāfāt* is sung also at hair-cutting, as No. 145. The *Zāfāt* songs are quatrains rhyming invariably at the end and in the middle of a verse, sometimes they are couplets. Of the two specimens cited in this collection, Nos. 144 and 145, the first is Hebrew-Arabic and contains seven verses, three of which are given in the text, the second consists of five quatrains and is represented here only by the first strophe.

III. *Ḥidduyot*. The Yemenites explain this name as Hebrew and maintain that it has nothing to do with the Arabic song species *Ḥida* (i. e. camel driver who sings to enliven both rider and animals). According to them *Ḥidduyot* is derived from Hebrew "ḥadah" and means "songs of joy". These songs commence either with "Ašira laahub" or "Ahub mēhār hammór". Of the ten popular pieces six begin with the first and four with the second formula. The former exhibit the alphabetic order customary in many old Jewish folksongs², according to which one and the same sentence is always repeated anew, but beginning each time with another word in alphabetic succession. These pieces date from ancient times. The other species, beginning with "Ahub", consists of short, rhymed pieces.

The *Ḥidduyot* are sung immediately after the nuptial ceremony. An Aramaic piece of this kind is intended for the eve of Passover. Examples of *Ḥidduyot* are contained in Nos. 141 and 142, which have one and the same text³.

¹ Apart from form and content the Yemenite poets have produced a new variety with regard to language. In their poetry they make use of the Arabic as well as the Hebrew language. They further show the peculiarity of employing both languages at the same time, alternating in stanza after stanza, or even within one and the same stanza in one line after another; nay even within one and the same line Hebrew and Arabic words are used promiscuously. Approximately the fifth part of their poems is purely Arabic, and about half of them are Hebrew-Arabic. They possess also trilingual poems, namely Hebrew-Arabic-Aramaic. Moreover, they have enriched the Hebrew language through new word formations. See on this point Bacher, *Die hebräische und arabische Poesie der jemenischen Juden*, chapter V ff.; also my forthcoming *Divan of Yemenite Poetry*, ed. B. Harz, Berlin 1924.

² Occurring already in Psalms, comp. Psalms 9, 25, 34, 37, 112, 119, 145; likewise in Lamentations, chapters 1, 2, 3.

³ At the end of each stanza of many poems is found the word "Pizmon". This term serves not only as strophe divider but preeminently as repetition mark, since each strophe must be sung twice.

IV. Nešid. The first three classes of poetry are really nothing more than a preparation for the wedding celebration, an introduction to the festal song. Hence they are few in number, for no great importance was attached to these songs which used to be sung on no other occasion than at the dressing of the bridegroom or during his passage from his home to the neighbouring house of the bride.

Poor in quantity as are these classes, just so rich in the number of songs and melodies are the other groups which make up the repertoire of the wedding songs proper.

The wedding dinner is ushered in through the singing of Nešid songs. This class of songs has almost invariably the form of the Kašida, i. e. two-lined strophes having partly a thoroughgoing end rhyme, partly a cross rhyme (i. e. the first line of all the strophes has its own thoroughgoing rhyme), partly a middle rhyme, both lines being divided into two parts each, of which three form their own rhyme, while the fourth element goes to make up the thoroughgoing end rhyme.

The number of the Nešid songs, as far as they are known to me, may be estimated at two hundred, and of these only a few consist of four or five line stanzas. Concerning these exceptions the Yemenite singers themselves were unable to give me any explanation. Some thought they were absorbed erroneously into the Nešid class, which in itself must consist of couplets only; but this does not hold true, for two songs, one of four and one of five line stanzas, occur as Nešid in all the manuscript song collections.

Besides this difference in form the Nešid vary from Šira chiefly in musical interpretation, as will be shown in chapter 3 b. The following explanation of the differences between these song species is offered by the commentator of Yemenite poetry, Rabbi Yahya Qôrah¹, who lived during the last century. Literally translated from the Hebrew its reads as follows:

"I resolved to investigate the differences between Nešid and Šira, since I was convinced that there must be such differences. Unfortunately the understanding of music is lost to us now, and our festal songsters, owing to an old prohibition of the rabbis, are no longer able to make use of instruments. For this reason they are compelled to "reverse"² the melodies, i. e. to adapt a different melody to each verse, whence differences of opinion arise among the singers themselves".

"I allowed myself to be misguided by folly and ventured to attend an Arabian banquet. Three nights they sang to the accompaniment of the 'Ud³, in two subsequent nights they played the flute. I then mastered the poetic and musical forms and became aware of the necessity that in every Šira there be a Tauših; I further noticed the correct use of the instruments, namely that the Nešid is accompanied by the kettle-drum only. Similarly I came to know the difference between Nešid and Šira. Nešid signifies "song of request" or a song consisting of question and answer, Šira, on the other hand, — Arabic Muṛanni — is a song of praise and exultation".

"The real difference between the two species consists in this: Šira is a song of joy of the bridegroom addressed to the bride during the hymeneal days. Though these songs deal with nothing else but the Divinity, they are fit also for earthly sociability . . . It is just on the occasion of a wedding that they awaken the divine love" (i. e. the love of God to man).

"The reason why Nešid is sung before Šira is found in the verse of Psalms (147, 7): "Approach the Lord with songs of thanksgiving, sing to our God with the harp", so first

¹ This commentary was written by the author in his own hand at the margin of some divans, and one of these is found in Jerusalem.

² On this expression comp. chapter 3 b.

³ In the original "kinnôr", which usually stands for the 'ud — a mandoline-like instrument.

thanksgiving and then song. — It used to be maintained that Nešid is directed to the man and Šira to the woman. This is probably due to the fact that the request and the thanks connected with it are due to the man, while the song of joy is dedicated to the woman”.

Whether this explanation of the contents of the different species holds good for all the songs of the respective groups must be left to the judgment of the investigator, so much the more since many songs of a purely secular nature, such as songs about conviviality, songs about the dispute of rank, and epistles to friends, are couched now in the form of Nešid, now in that of Šira (comp. Bacher, *Die hebräische und arabische Poesie der jemenischen Juden*, VII ff.).

Of the 18 Nešid songs in this collection (Nos. 146—163) No. 146 deals with the story of creation, 147 is a petition for messianic redemption, 148 a request and praise, 149 depicts God's love to Israel the bride, 150 exhibits the same text as 149. In the first strophe of the last number the beloved is made to speak, from the second strophe on the bride speaks; similarly 152 contains a colloquy between bride and groom. The same holds true of Nos. 153, 154, and 155. 156, which is sung at hair-cutting, is a love song of the bridegroom. 157 is of a religious-national character, Israel expressing its longing for redemption and for Jerusalem, as well as for the restoration of the Temple. Nos. 158—162 are in Arabic¹. No. 163 is of a mystic nature: now the love of the bride forms the subject, now cabbalistic motives take its place. All these songs have the form of the two-lined Kašida. In the collection each song is represented by the first two stanzas. However, in 146 stanzas 2, 4, and 10 are quoted; in 148 only the first stanza is given, similarly in 149. 150 is represented by stanzas 1, 2, and 10; 152 and 153 by the first three stanzas; 154, 158, 160 and 161 by the first stanza only. 163 has the first and fourth stanzas.

As to the name Nešid, pl. Našwād, it signifies “folk-song”; anšada is the term for measured song, in contrast to tartil which stands for recitative. Našād is the name given in Yemen to a certain type of beggars. These are no simple beggars, but such as acquire their alms by singing, for they are popular singers and at the same time also fortune-tellers, and exert a great influence chiefly on the women, whence also their songs are sung with predilection by the weaker sex. For this reason the Nešid poetry has come to be known as the feminine muse.

In all the divans each Nešid is followed by three letters of the Alef. These are the abbreviation of the Psalm verse “Anna Adonay hošiah na”, which after each Nešid is sung tutti by all those present.

V. Širôt. This species of poetry is the greatest achievement of the Yemenite muse. The greatest number of these songs exhibits the so-called girdle form: Tauših. Of the 130 Širôt for weddings accessible to me about 80 are in the form of Tauših, 30 are in quatrains, 16 in couplets, and 6 in five-line stanzas.

The assertion of the above quoted commentator, according to which each Šira must be in the form of Tauših, is only partly true. The Šira poetry in general is identical with artistic poetry. The girdle form (Muwaššah) is considered by Arabian singers as the acme of poetical achievement, whence this kind of song is styled masculine, for the girdle serves as symbol of masculine bravery. The girdle form is due to a variant rhythm introduced suddenly in the

¹ The sense of the Arabic songs is sometimes unknown to the Yemenites themselves. In the first place, because they are written not in vulgar but in literary Arabic as it was current in the ninth century, the period of Saadya Gaon, whose Arabic in his commentary to the Pentateuch is authoritative to the Yemenites. Secondly, the poets are reputed to have expressed in the Arabic poems deep cabbalistic thoughts, which are not intelligible to every mortal.

middle of a stanza. Ordinarily it manifests itself through three lines in the stanza having a shorter foot than required by the meter of the verse and also their own rhyme. These three lines, discernible also to the eye through their interrelation and mutual agreement, are called girdle¹, for they give the impression as if the poet, through the abbreviation of these three lines, had tied up or girdled the body of the stanza. There are also Tauših with four and five lines and sometimes two to three Tauših one after the other.

The normal formation of the Taušihšira is as follows: The stanza consists of three parts: a) a chief part, which is usually a quatrain, b) the Tauših consisting of three shorter verses than those of the main part, and c) a concluding part made up of two verses and having the same rhyme as the main part.

This collection contains 23 songs with and 12 without Tauših. In No. 166, a) is the main part, b) the Tauših, and c) the concluding part. 167 exhibits in d) also the beginning of the second stanza. In 168 the fifth stanza is quoted. This song, consisting of eight stanzas, begins with the words "Alif Alaft qauli". The first four stanzas are Arabic, stanzas 5, 6, and 7 are Hebrew, and 8 again Arabic. 170 has only three verses in the main part, 171 has three Tauših in each stanza, each Tauših consisting of five lines. 172 has three verses in the main part and one verse in the concluding part. In 172 stanzas 1 and 2 are quoted, the latter in Arabic, Hebrew and Arabic alternating in this song. 173 has three verses in the main part. In 174 Tauših II is from the third stanza; this song also is Hebrew-Arabic. In 175 the second verse of the main part, consisting of three verses, is Arabic, and this scheme runs through all the stanzas. 176 quotes the second stanza, the first being in Arabic. The first two words of the second and third verse of the main part are Arabic. Only three verses are offered in the text. 179 gives the second stanza, the first being in Arabic. 182, a Šira without Tauših, is a quatrain with a preceding couplet. 183, likewise a quatrain, exhibits in the first stanza two Hebrew and two Arabic verses, b) is the first half of the eighth stanza. 184 and 185 contain the same (Arabic) song, a couplet. Likewise 186 and 187 have a common text. 189 has five-lined stanzas, only the first verse being quoted in the collection. 190 is in quatrain, each line divided into two parts, of which the first and shorter one is in Hebrew, the second and longer one in Arabic. 192 has the same text as 183. In 193 the eighth stanza of the song begins with "Ya mihi alnēfus, the eighth and ninth stanzas being in Hebrew. 194 has the same text as 175. 195 quotes the second stanza of the song². The main part consists of four verses, each one subdivided into three elements and having a cross rhyme. 196 is the same song as 172, 197 is the same as 171, 199 like 166, 200 like 181.

After each Šira those present sing tutti one of the Halēlot songs, limiting themselves sometimes to the "Wehalēluyah" only.

VI. Širôt for Sabbath. — These songs, ordinarily in quatrains and mostly with preceding couplets, are intended primarily for the Sabbath of the wedding week³. Although also the holidays (Môädim) are provided with songs, yet the Sabbath, having a special sanctity, is far more richly adorned. Aside from the mystic interpretation given to the Sabbath by the Cabbala, the Queen Sabbath is to the oppressed, physically and morally tortured Jew, the divine dispenser of rest, bringing peace and bliss into the house. At least one day in the week the Jew forgets his earthly suffering and soars above sordid trivialities into higher regions, where he roams

¹ This name was transferred to the entire poem.

² This poem begins with the words "Ya țair alban".

³ The Yemenites always fix their nuptial ceremony for Friday morning.

free and happy. On this day the Galuth Jew throws off the slavish veil and puts on his princely garments.

For this reason no doubt the Sabbath has been glorified in so many poems. The holiday songs are little known and have no melodies of their own, being attuned to the melodies of the Sabbath songs.

In this class of songs (comp. Nos. 128—140, 164 and 165) many are derived from the Jewish-Spanish classics, while the others, on a whole, are imitations thereof.

Reference might be made to still another class of songs, namely the songs for "Brith-mila". However, these songs have no melody of their own, but are sung to the tunes customary for Sabbath songs, and resemble the latter also in their form.

In conclusion let me quote the seven rules of the art of poetry promulgated by the Yemenite poets: "1. The poet should purge his poetry of dross (mistakes) and secure a choir of able-voiced friends (to help sing the refrain). 2. He should pay strict attention to meter and to the pronunciation of the vowels. 3. He should be careful not to employ in his poem unholy images for holy things, and likewise avoid linguistic errors. 4. His words should be clear and intelligible. 5. He should take pains to have his audience maintain quiet. 6. Before reciting the poem to others he should read it through for himself; he should recite it from the manuscript and be moved neither by flattery nor by mockery to recite it by heart. 7. He should recite the entire poem and under no circumstances admit of an abridgment thereof"¹.

The greater part of the poems of the Yemenite Jews still remains unpublished. Small collections have appeared in Aden (*Hupat Ḥaṭanim*, 1902), in Jerusalem, in Calcutta 1853 (the same later in Bombay 1886). The present writer has now in press a Divan of all the known Yemenite poems (published by B. Harz, Berlin).

It is noteworthy that the Yemenite Jews ignore the Baqasôt so common among the Jews in the Orient. The Baqasôt are religious poems of older poets, preeminently by Israel Nağara, which are sung in the synagogue every Saturday before day-break. The motive for their introduction is found in Psalms 92, 3: "to proclaim in the morning Thy mercy and in the night Thy truth". This custom had its origin about the sixteenth century (and is probably due to Mohammedan influence).

CHAPTER III.

CHANT.

The melodies of the Yemenite Jews are of two kinds, synagogal and non-synagogal.

A. THE SYNAGOGAL CHANT.

The synagogal chant involves not fixed melodies, but rather fixed modes, i. e. groups of motives, which move within a definite scale and are constantly repeated with small variations. Singing after modes is a fundamental characteristic of Oriental music. The Arabs, Persians, and Turks, as well as the various Christian churches in the Orient, have fixed modes for their prayers², the former also their profane songs³. In these modes the prayers are recited or chanted.

¹ This is cited from Bacher, loc. cit., p. 28 ff. In substance it is derived from Ḥarizi Maqames, which fact Bacher failed to recognize.

² Comp. Dom Parisot, *Rapport sur une Mission scientifique en Turquie d'Asie*, Paris 1897.

³ For a thorough exposition of the Maqamât comp. vol. IV of this Thesaurus, Introduction, chapter 4.

The prayers among the Yemenites are chanted partly by the precentor in solo, partly by the congregation as choir unisano, partly by the precentor and congregation alternately in the following order: the entire congregation says Zēmirót unisano, the precentor makes his appearance only at Yôṣêr¹, which he recites solo, the congregation repeats softly and uses a forte only at Amên². The Qēduša is sung by the entire congregation in a fortissimo, likewise the priestly benediction. All participate in congregational singing, men and children, young and old (except the women). All are well versed in the synagogal chant and really sing in unison, i. e. in strict rhythm (not time!). It never happens that one runs ahead or is left behind.

The synagogal chant is very smooth and is more like psalmodes and litanies. These songs, although they are not exactly the same note for note in the various synagogues, since, as was mentioned above, they contain no fixed melodies, nevertheless are always alike with reference to scale and motive.

In contrast to the Ashkenazim and Sephardim, the Yemenites lay little weight on laryngeal ability and readiness of the singer to improvise at prayer, for they do not tolerate deviations from the traditional chant. They do not seek, in the precentor, an artistic singer, but a leader of the prayer, who should deliver the prayers and wishes of the congregation fervently and feelingly, hence they prefer a sweet, pleasant, and sympathetic voice to a powerful one. Ordinarily a tenor is required. The Yemenites are mostly endowed with tenor voices, whose range reaches from middle E to high E. They distinguish between a head voice and a chest voice. The former is characterized by a thin tone, sharp and pointed, suggesting a yellowish color, which to their opinion is dry and cold and does not touch the heart. Hence they appreciate the so-called chest voice, which comes from the heart and has warmth and emotion, attesting an exuberant and overflowing feeling.

The office of precentor, according to their view, is connected with dangers, for the precentor as intermediary between the congregation and God, like the high priest in ancient times, has the duty to render the prayers word for word and letter for letter. If, however, he makes a slight linguistic mistake and fails to emend it immediately, his prayer and at the same time the prayer of the entire congregation is rejected in heaven as defective and incorrect. But in that case the precentor bears the sins of the congregation and is also punished immediately. Hence many pious men are afraid to accept the office of precentor, and they interpret the mortality of their small children, which is unfortunately epidemic among them, as punishment for sins committed while they officiate as precentors.

The Yemenites themselves differentiate fifteen modes in their synagogal chant, which modes are represented in our collection by the following numbers:

| | |
|--------------------------------|---|
| 1. MODE FOR THE PENTATEUCH | Nos. 1, 2, 3, 5, 10, 11, 15, 27, 201, 202, 204, 212, 214. |
| 2. „ „ ZEMIROT | „ 6, 7, 34. |
| 3. „ „ THE PROPHETS | „ 28, 203, 208. |
| 4. „ „ THE PSALMS | „ 16, 19, 20, 21, 22, (34?), 124. |
| 5. „ „ SONGS IN THE PENTATEUCH | „ 8, 9, 43, 205, 206, 207. |
| 6. „ „ THE SONG OF SONGS | „ 17, 18, 209. |

¹ In the synagogues of Yemen there is no almemor in the center, but the whole divine service is performed at the "amud" — the precentor's desk — standing immediately at the holy ark, as is customary in Ashkenazic congregations.

² The Šēm'a is recited again by the congregation until "Hišamēru". 'Amida is sung by the precentor, solo, the congregation participating only with "Amên". On High Holidays the congregation does not pray a soft 'Amida (laḥaš) at all, but the precentor begins the loud 'Amida and the congregation listens attentively to it.

| | | |
|-----|----------------------|---|
| 7. | MODE FOR ESTHER | Nos. 126. |
| 8. | " " LAMENTATIONS | " 58, 59, 60, (62?), 63, 64, 210, 211. |
| 9. | " " JOB | " 61, 66. |
| 10. | " " THE MISHNAH | " 4, 23, 35, 37, 92. |
| 11. | " " TEFILLA | " 12, 13, 14, 24, 25, 26, 29, 30, 31, 32, 33, 36, 44, 45, 46, 127, 213, 215. |
| 12. | " " SELIHOT a) | " 38, 47, 48, 49, 51, 67, 70, 72, 75, 76, 77, 78, 79, 84, 85, 87, 91, 99, 100, 111, 217. |
| | " " " b) | " 39, 50, 65, 74, 80, 86, 89, 93. |
| 13. | " " HIGH HOLIDAYS a) | " 106, 107, 108, 110, 112, 118, 119. |
| | " " " b) | " 54, 101, 102, 103, 104, 105, 109, 114, 115, 116, 117, 120, 121, 122, 216. |
| 14. | " " TA'ANIT | " 71, 73, 81, 83, 90, 98. |
| 15. | " " AZHAROT | " 41, 53, 55, 123, 113, 42, 56. |

These modes are observed strictly. The prayers are sung after the modes of the sources from which they are derived (as, for instance, Pentateuch, Prophets, Psalms, Mishna etc.).

Note 1. The synagogal tunes in this collection are arranged not according to the modes, but in keeping with the prayer cycle of the year, namely in the following order: 1. Songs for Sabbath and week-days, 2. Songs for Sabbath only, 3. Songs for Holidays, 4. Qīnot, 5. Sēlihot, 6. Songs for High Holidays, and 7. Miscellaneous Songs.

Note 2. One should not judge from the number of melodies of a given mode as to its popularity, as if, for instance, that because the Esther mode, is represented by one number only, it is therefore little used; rather are all the modes equally known.

1. THE PENTATEUCH MODE. (Comp. Nos. 1, 2, 3, 5, 10, 11, 15, 27, 201, 202, 204, 212, 214). This mode is employed for the Pentateuch, with the exception of the poetical pieces¹. It was used later on also for the psalms sung in connection with the taking out of the Torah scroll and the returning of it after the reading (comp. No. 15); it was transferred even to prayers and poems of a later date (see Nos. 1, 2, 3, 5, 10, and 11). In this mode, besides the liturgical pieces mentioned above, also the entire Yoṣer is recited. We may therefore conclude that the Yemenites, like the Ashkenazim², are subject to the law of Mē'inyana, according to which the preceding and following pieces of a major prayer are to be sung in the mode of the latter. Thus the prayers at the taking out and returning of the Torah are sung in the mode of the Pentateuch, and likewise Yoṣer in the mode of its main part, Sēm'a.

Nos. 1, 2, 3, 5 are likewise sung in the mode of the Pentateuch, for they surround the 'Aqēda (Gen. 22). The prayers chanted in the mode of the Pentateuch are recited in the same manner the whole year round, no matter whether week-days or holidays, with however the exception of the High Holidays, which have a mode especially designed for themselves.

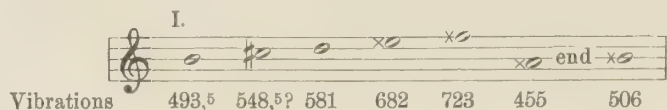
a) Tone Degrees.

For the Pentateuch mode I have prepared three impressions, namely No. 1170 (equals No. 5 in the collection), 1951 (equals No. 27 in the collection), and 1161 (equals 202 in the collection). 1161 and 1170 come from one singer (Refoel Alšeḥ of Ṣana'a), 1951 from another (Joseph ben Ḥayyim of Ġibl-Durān).

¹ Comp. on this further under 5.

² See on this point A. Friedman, *Der synagogale Gesang* etc., Berlin 1908, second edition.

The measurements of plate 1170 yielded the following tone system¹:



The tone C sharp, owing to its brevity, does not lend itself easily to measurement, hence its number of vibrations seems to me to be somewhat uncertain. The tone B is higher towards the end of the plate than at its beginning, which is characteristic of the Yemenite chant, for the singers have this peculiarity that they raise the tones if in the course of the chant they work themselves into ecstasy.

Plate 1161, which comes from the same singer but whose impression was executed on another day, exhibits the following tone succession:



In this plate it was altogether impossible to measure the tone C sharp, for it hardly occurs therein. Now let us compare these tone degrees with the European tone system²;

| | | | | |
|-------------------|----------------|-------------------|-------------------|-------------------------------------|
| B ⁰ | C [#] | D' | E' | F [#] and A ^{#0} |
| 488, ² | 548 | 580, ⁶ | 651, ⁸ | 731, ⁶ 460, ⁸ |

Such a comparison demonstrates that the two systems differ from one another both in tone pitch and interval relationship.

| | | |
|----------------------|--------------------------------------|--|
| Eur. the minor third | B—D = 92, ⁴ | Yem. in I B—D = 87, ⁵ ; end = 75; II = 96, ⁶ |
| „ „ perfect fourth | B—E = 103, ⁶ | „ „ I B—E = 188, ⁵ ; „ = 176; II = 183, ⁶ |
| „ „ perfect fifth | B—F [#] = 243, ⁴ | „ „ I B—F ^x = 229, ⁵ ; „ F ^x = 217; II F [#] = 249, ⁶ |
| „ „ (min.) second | B—A [#] = 27, ⁴ | „ „ I B—A ^x = 38, ⁵ ; „ = 51; A [#] 48, ⁹ |
| „ „ (maj.) second | D—E = 71, ² | „ „ I D—E ^x = 101; II D ^x —E [#] = 87 |
| „ „ (maj.) second | E—F [#] = 79, ⁸ | „ „ I E ^x —F ^x = 41; II E [#] —F [#] = 66 |

While the minor third and perfect fifth are now smaller, now larger than those obtaining in Europe, the perfect fourth is always considerably larger than its European equivalent. Similarly the minor second B—A[#] and the major second D—E are considerably larger than those in the European system, while the major second E—F[#] is always much smaller in the Yemenite tone system.

The keynote or tonic is B. We are dealing here therefore with something like a minor scale, which consists of an ascending fifth and a descending second.

In this collection all pieces based on the Pentateuch mode have been brought into one common key, namely G, A, B flat, C, D, and F. This was done only for the sake of simplification. For as a matter of fact the Yemenites sing this mode now in G, now in A, in B flat, in B, in C, and in D. Sometimes the measurement of the keynote yielded 603, 620, 493,⁵, 506, 512,⁴, 394,⁵ etc.

b) Motives.

A close examination shows that the Pentateuch mode really consists of five motives:

¹ These as well as further measurements were made by me on the basis of the normal system a⁰ = 435.

² According to L. A. Zellner, *Akustik*, Vienna 1892, Appendix II (vol. II, p. 246).



Motive 1, as far as tone is concerned, is identical with motive 2, only that the former closes on the fourth, while the latter closes on the third note. Likewise motive 5 is a further development of motive 3, both having the same characteristic close. Consequently the five motives may properly be reduced to only three fundamental motives, namely the one ascending to the fourth, or the third note; the second (motive 4) descending to the lower second; and the third closing on the tonic either in gradual descension (motive 3) or skipping from the third above to the tonic (motive 5).

Now it is well known that the Pentateuch is recited by Jews everywhere according to the so-called accents (Ta'amim). Each accent expresses a motive, and through the connection of these motives a mode is produced. The current accents, whose motives had been transmitted to us, amount to about 22. But the Yemenites know for these accents only five motives, from which they still make nine variations, as indicated in No. 201. Thus a) the motives of rebiā' etc. and atnaḥ are derived from the motive of sof-pasuq; b) the motives for zarqa, pašta, tēbir a, ṭifḥa b, and šalšelet, are practically the same; likewise c) segol, zaqēf qaṭon, zaqēf gadol, and ṭifḥa a; d) tebir and geršaim, as well as every accent before the close of the sentence (sof-pasuq), have the same motive.

Consequently the motive for group a) has a tendency of ascending to the fifth or the fourth and closing on the tonic through a skip of a minor third; the motive for group b) ascends to the fourth; the motive for group c) moves between the fifth and the third; and the motive d) falls from the third above to the second below the tonic. Ordinarily the close of a verse is expressed by the motive of the sof-pasuq b), only at the end of a sentence or a pericope the sof-pasuq a) is employed.

These motive groups correspond to the above quoted five motives, which we have reduced to three. Thus motive group a) is identical with motives 3 and 5, motive group b) with motive 1, motive group c) with motive 2, and motive group d) with motive 4. The Pentateuch mode has therefore one motive ascending to the fourth or third, one motive descending to the tonic, one motive ascending to the fourth and descending abruptly to the tonic, and one motive descending to the second below the tonic.

This reminds us of the three accents of the ancient Greeks, acute, circumflex, and grave, as well as of those employed by the Indians, udatta, anudatta, and svarita, hence the ascending tone (acute, udatta), the descending tone (grave, anudatta), and the combined ascending and descending tone (circumflex, svarita)¹. It is noteworthy that the figure of the accent pašta is analogous to that of the acute accent, an oblique stroke upward above the line; the figure of the accent sof-pasuq resembles that of the grave accent, an oblique stroke downward below the line; the figure of the accent atnaḥ is like that of the circumflex, which is a combination of the acute and the grave accents.

| In the Yemenite MSS. ² | Old Greek | Indian |
|-----------------------------------|--------------|------------|
| Pašta ˊ | Acute ˊ | Udatta ˊ |
| Sof-pasuq ˋ (in print) | Grave ˋ | Anudatta ˋ |
| Atnaḥ ˆ | Circumflex ˆ | Svarita ˆ |

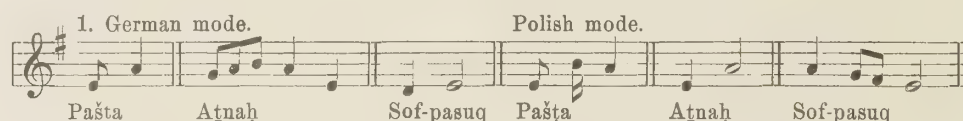
¹ Comp. Ambros, *Geschichte der Musik*, II, 5. Section: Die Neumen, B. W. p. 84 ff.; O. Fleischer, *Neumen-Studien*, I, Leipzig 1895, chapter 4.

² Printing has robbed the accent figures of the Bible of much of their original form. According to a description of the accent figures from the fourteenth century (Simon Duran, *Magen Abot*, Livorno, p. 52 ff.) pašta, atnaḥ, and sof-pasuq, have the same form as that in the Yemenite manuscripts.

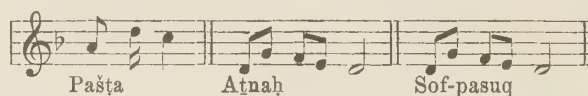
Among the Indians only udatta and anudatta had a definite tone succession, svarita, on the other hand, was of several kinds, one of them with a skip of a third¹. Likewise the upper tone of the svarita is longer than the lower tone, which is also noticeable in the motive 5 as well as sof-pasuq and aṭnaḥ. The same is told of the tone succession of the old Greek accents, acute, grave, and circumflex: acute an ascension upward, grave a descension downward, and circumflex an ascension and descension. The same tone succession is characteristic of the Armenian accents sour, pouth, and barsuck².

Also the Samaritans have analogous tone designations in their traditional chant. Zē'iqā = a crying aloud, has an oblique stroke similar to the acute, udatta, and pašta; arkēnu = descension, has an oblique stroke with a point ·\, and occurs always at the end of a sentence. The Samaritans likewise possess the accent figure ·> or :>, a horizontal circumflex or aṭnaḥ, analogous to the horizontal svarita of the Indians. With one point this accent is called bau = entreaty, with two points it is styled aṭmahu = surprise, but both are sung in one and the same mode³.

The same tone succession is characteristic of pašta, aṭnaḥ, and sof-pasuq in the Prophets mode employed by the Ashkenazic Jews in Europe, pašta ascending to the fourth, aṭnaḥ ascending to the fourth and descending to the tonic, and sof-pasuq stepping to the tonic from a second below or gradually from a fourth above.



Also in the Lamentations mode current among the Ashkenazim, pašta, aṭnaḥ, and sof-pasuq exhibit these tone modulations, as follows:



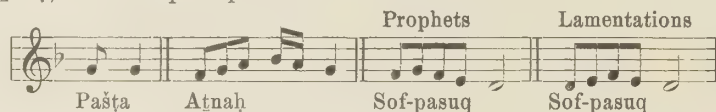
Here pašta ascends to the seventh, while aṭnaḥ has the same motive as sof-pasuq.

On the other hand, the Canticles mode used among the Persian Jews shows the same motive for pašta and aṭnaḥ, but a unique motive for sof-pasuq:



Pašta and aṭnaḥ ascend to the fourth, sof-pasuq moves about on the fourth and closes with a bound from the minor third to the tonic⁴.

Exactly the same tone succession is found in the Prophets and Lamentations modes among the Babylonian, Syrian, Sephardic, and Moroccan Jews, who have in common the following motives for pašta, aṭnaḥ, and sof-pasuq⁵:



¹ Comp. O. Fleischer, *Neumen-Studien*, I, Leipzig 1895, chapter 5.

² *ibid.* chapter 6.

³ The traditional chants of the Samaritans have been phonographed by me and are deposited in the Phonogram Archives of the Imperial Academy in Vienna under the Nos. 1171—1174, 1176—1180, and 1193.

⁴ The Canticles mode current among the Persian Jews has been phonographed by me in No. 1940 b.

⁵ These modes have been phonographed by me in Nos. 1604—1607, 1937—1938.

This investigation demonstrates that the accents *pašta*, *atnah*, and *sof-pasuq*, are identical with the Greek acute, circumflex, and grave accents, the Indian *udatta*, *svarita*, and *anudatta*, the Armenian *sour*, *touth* and *barouk*, and the Samaritan *zē'iqā*, *arkēnu*, and *ba'u*, and that their intonation is executed after one and the same method, namely high tone, high-low tone, and low tone. On the other hand we see that among the various Jews, in the most distant countries, these three accents have motives strikingly resembling those of the Yemenites, nay are one and the same with them, a significant circumstance, considering that, so far as may be proved historically, the Yemenites, at least since the time of Mohammed, had no direct intercourse with the other Jews of the Diaspora, so that it could not be maintained that the former were influenced by the latter.

Thus we find among the Yemenites, as among the other ancient communities dating from antiquity, the same three primeval motives of song-like recitation.

But properly speaking these three are only two, for only *pašta* and *sof-pasuq*, that is beginning and end, have a definite tone succession among the Yemenites and the other Jews, as well as among the Indians, Greeks, etc., the *atnah*, however, inclines now to the first, now to the second accent motive, or else is a combination of both, as may be visualised from the above quoted musical specimens. This agrees likewise with the statements made concerning the mode of singing the *svarita*, *anudatta*, etc.¹

On the other hand, the Yemenite mode for the Pentateuch possesses still another motive, which descends a major second below the tonic (motive 4 above). But this motive really occurs only before the close, therefore before *sof-pasuq*. A similar descension below the tonic before the final motive *sof-pasuq* is found in the Lamentations mode current among the Oriental Jews:



Likewise in the Prophets mode customary among the Ashkenazim (comp. above, musical specimen). A descending note before the close is familiar also in the accents employed by the Church. Thus in "acutus" the voice descends one third, in "interrogativus" or "elevatus" one second under the *tonus currens*². The same mode is common also to several *maqamas* in Oriental music³.

The other accents receive no particular motives among the Yemenites. Tradition has it expressly that only these three or four motives exist, but all other accents should be sung after these motives. And indeed, as was already mentioned, the accent motives quoted in No. 201 are merely variations of the old fundamental motives.

This is in consonance with the history of the accents in the Bible. For the accents, as far as known, originated in the eighth century C. E.⁴ (probably in Tiberias), and are possibly derived from the Middle Greek accents or neumes. The purpose of their introduction in the Bible was the same as that of the punctuation. The punctuation was instituted in order to fix forever the correct reading of the Bible, and similarly the accents were introduced in order to fix forever the right intonation of the Bible. The fact that just these accents were chosen as means for the preservation of the proper intonation proves sufficiently that the same were known universally at that time and everybody could be expected to intone them properly. However, this happened to be

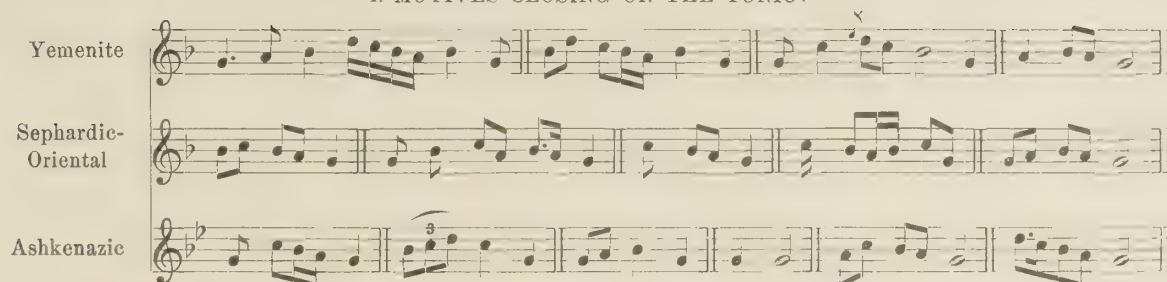
¹ Fleischer, loc. cit.

² Fleischer, loc. cit., p. 98; Thiéry, *Étude sur le chant gregorien*, Paris 1882.

³ Comp. vol. IV of this *Thesaurus*, Introduction, chapter 4; Mohammed El Hūlay, *Musiqa eššarqīe*, Cairo 1906, chapter *Annaghamat*, p. 28 ff.

⁴ See *Jewish Encyclopedia* art. "accents" (vol. I) and "cantillation" (vol. III) and the literature quoted there.

4. MOTIVES CLOSING ON THE TONIC:



This table contains four groups of motives current among various Jewish communities. Group 1 shows motives moving about on the fourth. The simplest form is probably the original, namely one step of a second or a fourth from the third to the fourth or from the tonic to the fourth. The others are apparently variations and amplifications of the primeval motive. Group 2 contains motives moving around the third, of which likewise the motives of one tone on the third or of one minor third from the tonic to the third seem to be the primeval form. The same relation obtains in group 3, whose motives descend to the lower second and form the preparation to the close, and group 4, whose motives close on the tonic.

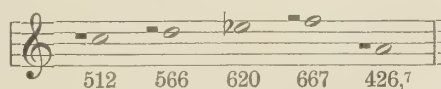
We visualize from this comparative table that all motives may virtually be reduced to the three or four primeval motives. Accordingly the motives of the numerous Bible accents exhibit nothing original, but are simply further developments of the primeval motives of the three ancient accents *pašta*, *atnaḥ*, and *sof-pasuq*.

We perceive further that the cited motives in the four groups are always completely identical with one another. The Yemenite motives are derived from the Pentateuch mode, but the cited motives of the other Jews come from the modes for Prophets and Lamentations. This leads us to the conclusion that the Pentateuch mode of the Yemenites is essentially the same as the modes for Prophets and Lamentations among the other Jews, and only the Persian Jews employ this mode for the recitation of Canticles. At any rate this mode is current among all the Jews of the Diaspora, including those who since ancient times became separated from their other countrymen and nevermore came in contact with them. Consequently this mode is ancient and primeval, and must have originated at a time when the Jewish people still lived as a unit on common soil.

2. THE ZĚMIROT MODE (comp. Nos. 6, 7, 34). This mode comprises only a small part of the prayers, the so-called ZĚmirot, i. e. the seven Psalms inserted before Yôṣêr (Psalms 100, 145, 146, 147, 148, 149, 150) and a piece composed of Psalm verses. As specimens for this mode the above mentioned pieces are adduced in this collection¹.

a) Tone Degrees.

The tone measurements of the impression of the ZĚmirot mode, provisionally prepared by me, yielded the following degrees:



B does not occur in the impression. -A is about 8,³ -C about 5,³ -D about 13,⁶ vibrations lower than the corresponding European normal pitch, E flat is about 4,⁸ higher, -F about 23,⁵ lower. Accordingly the interval relationship is as follows:

¹ It is noteworthy that the introductory benediction (*Baruḥ šeamar*) and the closing benediction (*Yiṣtabaḥ*) are recited in the Pentateuch mode.

| | | |
|---------------------|--------------------------|---------------------------|
| Europ. major second | $C' - D' = 63$, | Yem. $-C - -D = 54$, |
| .. minor third | $C' - E' \flat = 97^2$, | .. $-C - E \flat = 108$, |
| .. perfect fourth | $C' - F' = 172^2$, | .. $-C - -F = 155$, |
| .. minor third | $A^0 - C' = 82^3$, | .. $-A^0 - -C' = 85^3$. |

Since the keynote is C, this mode has a tone succession of a fourth upward and a third downward, which latter occurs only in a skip from the tonic and only before the close of a sentence. The interval $-C - -E \flat$, as we have seen above, is greater than that of a minor third, in fact it produces the impression of a major third. Also here the fourth is by no means perfect.

In the collection, the Zěmirot are attuned to the tones B flat, C, D, E flat, and G.

b) Motives.

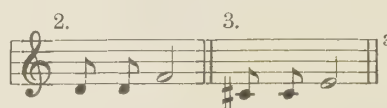
The Zěmirot mode has the following motives:



As may be seen, also this mode has three motives, one at the opening, one at the close, and one paving the way to the close. The opening motive moves upward, the intermediate motive goes downward, and the closing motive advances up to the tonic, usually in an abrupt way. These motives exhibit a striking resemblance to the fundamental motives of the Pentateuch mode of the Sephardim¹, namely:



But also the Sephardic Pentateuch mode consists essentially of these three motives only, which are varied in many ways, as will be illustrated more clearly in another place. Also the Ashkenazim have such motives². Thus the closing motive (Sof-pasuq) of the Pentateuch mode and the closing motive of the Prayer mode (Amida) on week-days constitute an interval of a third:



A similar structure of motive may be discerned also in the Ashkenazic mode for Seliḥot:



3. THE PROPHETS MODE (comp. Nos. 28, 203, 208). This mode was not borrowed directly for prayers, yet the Seliḥa mode (further below under 12) constitutes a further development thereof.

¹ The Pentateuch mode of the Sephardim was phonographed in Nos. 1672, 1676, 1677.

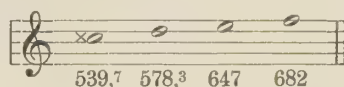
² Comp. Baer, Baal Tefilla, No. 105, p. 33; Deutsch, Vorbeterschule, No. 489.

³ According to the so-called southern German mode.

⁴ Comp. for instance Baer, loc. cit., No. 1310 e; ibid. No. 1472.

a) Tone Degrees.

The Prophets mode is impressed on plate No. 1162. It exhibits the following tone system:



These tones come pretty near to their equivalents in the European system:

| | | | |
|------------|-------------------|-------------------|-----|
| C \sharp | D' | E' | F' |
| 548 | 580, ⁶ | 651, ⁸ | 690 |

The second D—E is only about 2, the minor third D—F about 5,⁷ vibrations lower.

The keynote is D. This mode moves therefore within the compass of a minor third with the addition of one second below the tonic. No. 28 of the collection is one second lower, namely B flat, C, D, E flat, but No. 203 follows the original tone succession. No. 203, by the way, has been noted according to plate 1162.

b) Motives.

The Prophets mode likewise exhibits three motives, 1. ascending to the third, 2. descending to the lower second, and 3. closing on the tonic:

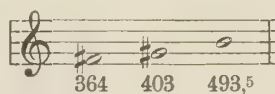


Motive 2 usually stands before the closing motive and paves the way for the latter. Further investigations of the Prophets mode will be resumed in the discussion on the Seliha mode.

4. THE PSALMS MODE (comp. Nos. 16, 19, 20, 21, 22, 34? and 124). The Yemenites possess two modes for the recitation of Psalms, one for week-days (No. 124) and one for Sabbath and Holidays.

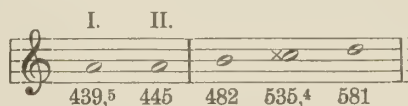
a) Tone Degrees.

The Psalm mode for week-days moves on the following tones:



A \sharp is uncertain. The only specimen No. 124 has the tone degrees F, G, A, B flat. The keynote is F sharp.

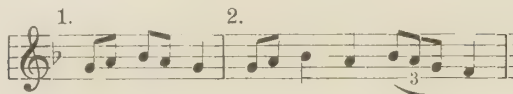
The Psalm mode for Sabbath has likewise a compass of one fourth only:



The second A—B is about 11,⁶ vibrations smaller than the normal pitch, the second B—C has 53,⁴ against 59,⁸ of the normal B—C \sharp . D corresponds precisely to the normal pitch. Since the semitone C \times —D is about 13 vibrations higher than C \sharp —D, D makes the impression of an augmented tone. The keynote is A. In the collection, the pieces of this mode are written in B flat, C, D, E flat.

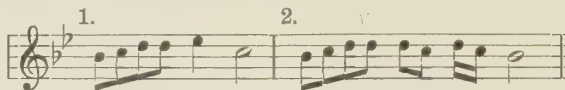
b) Motives.

The mode for week-days consists of two motives:



Motive 1 has a minor character and moves about the second G, motive 2 closes on the tonic F.

The mode for Sabbath has likewise two motives:

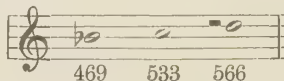


Also here motive 1 rests on the second C, and motive 2 closes on the tonic B flat. Although the motives of the two modes are similar to one another, the Sabbath mode is distinguished by a higher position (from a third to a fourth), as well as chiefly by a very solemn execution. It is sung only standing, and by the entire congregation unisono. The reception of the Sabbath through the Psalms 95—99 and 29, through the hymns "Lěho dôdi" (Nos. 20 and 21) and "Baryoḥay" (No. 22), executed in the Sabbath mode of the Psalms, receives a sacred-mystic impress, of which one acquires only a weak notion through the notes.

5. THE MODE FOR SONGS IN THE PENTATEUCH. (Comp. Nos. 8, 9, 43, 205, 206, 207). This peculiar mode is used only for the so-called "songs" in the Pentateuch. By this term the Yemenites designate only three pieces, I. the Song of the Sea Ex. 14, 30—31 and 15, 1—21, II. the Ten Commandments Ex. 20, 1—17 and Deut. 5, 6—18, III. the narrative of the death of Moses Deut. 34. Before Ezra's time also the Song of Moses Deut. 32 is said to have been counted among the "songs"¹, but it is claimed that it was found in the Torah scroll written by Ezra that this particular lyric was not couched in the form of a song². In how far the story of the death of Moses constitutes a song, may be left undecided.

a) Tone Degrees.

The Song of the Sea is phonographed in Nos. 1194 and 1667, and the Ten Commandments in No. 1195. The song mode has a compass of three tones. In No. 1194 they are:

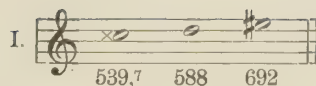


Accordingly the second B flat—C is about 8,⁵ vibrations greater than the corresponding interval in the European system, on the other hand C—D has only the interval of half a second, something like C \sharp —D, which contains 32,⁶ vibrations. The keynote is the middle tone C. In the collection the Song of the Sea is contained in Nos. 8 and 9.

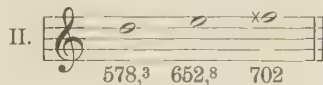
The plate No. 1195 exhibits the following tone relationship at the beginning:

¹ Ezra is said to have declared that this song does not form part of the "songs" for the reason that it is not a song of devotion but a song of punishment, wherefore it is recited during the morning prayer of the ninth of Ab, the day of the destruction of Jerusalem, instead of the Song of the Sea.

² The form of a song in the Pentateuch is the well-known manner of writing "ariaḥ weariaḥ ulbēna". The Song of Moses is merely "ariaḥ weariaḥ". In the former case the verses are arranged so: — — — — —, in the latter so: — — — — —.



but the more the singer worked himself into ecstasy the higher he ascended in tone, so that towards the end of the plate he sang the following tones:



While in II the second D—E is pretty much like the normal pitch ($D = 580,^6$, $E = 651,^8$), the second $E \times$ —D is about $15,^3$ vibrations smaller. The second in II E — $F \times$ is half of the second D— $E \sharp$ in relation to number of vibrations. From this we see that the intonation of the Yemenites is by no means positively pure, the tones being now screwed up now phlegmatically produced. In the collection this mode is written in B flat, C, D.

b) Motives.

The song mode moves within the compass of a third, or more correctly one second above and one second below the keynote, and exhibits only two motives:

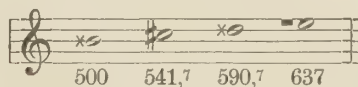


Motive 1 descends to the lower second, motive 2 closes on the keynote. Herein lies the distinction of the Pentateuch mode of the Yemenites from those of the other Jews, that the latter contain no special melody for the songs or lyrical pieces. These are executed by them in the ordinary Pentateuch mode, though in a more solemn manner. However, it seems very likely that the Jews of antiquity had a special mode for the songs of the Pentateuch, for the Samaritans have preserved to this very day a special mode for the Song of the Sea.

The very smallness of compass of the Yemenite song mode testifies to its antiquity. It finds no further employment in the synagogal chant of the Yemenites, though the Sabbath mode of the Psalms is vividly reminiscent of it. Among the synagogal modes of the other Jews there is nothing similar to it.

6. THE MODE FOR SONG OF SONGS. (Comp. Nos. 17, 18, 209). There are a solo mode (No. 17) and a choral mode (No. 18), which differ only in this, that the same mode is usually sung in the choir about one fourth higher than in the solo.

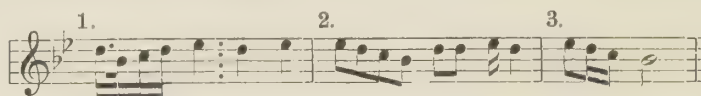
a) Tone Degrees.



This mode has therefore a range of a fourth, though not a perfect fourth, since it has 137 vibrations, against $163,^6$ of the perfect fourth B^0 — E' in the normal system. The third $B \times$ — $D \times$, with reference to its number of vibrations, is analogous to the minor third B^0 — $D' = 92,^4$. The measurement of C sharp is not certain, since this tone appears always very brief. The above measurement was effected according to plate 1164. In the collection this mode is registered in the tones F, G, A-, B flat (No. 17) and B flat, C, D-, E flat. For although in accordance with the measurement this mode should have a minor character, it is nevertheless true that it sounds like major, at any rate not like minor. The tonic is $B \times$, B flat or F.

b) Motives.

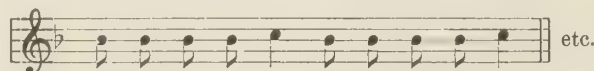
The mode for Song of Songs has three motives, one ascending to the fourth, one ascending to the third, and one closing on the tonic.



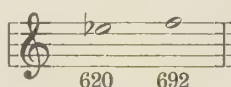
Also here, as in the Pentateuch mode etc., we find involved an acute motive (1), a circumflex motive (2), and a grave motive (3). None of the modes of the other Jewish rites has any similarity to the Yemenite mode for the Song of Songs. The Ashkenazic-Polish mode is a fragment of the Pentateuch mode, the Sephardim have a mode which, according to an authentic source, is of non-Jewish and recent origin¹. The Persian Jews have a mode for the Song of Songs which resembles the Pentateuch mode of the Yemenites, as was already stated above. The Moroccan Jews employ a mode analogous to the Tefilla mode of the Yemenites, to which we shall revert further below.

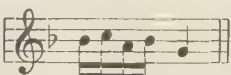
7. THE ESTHER MODE (comp. No. 126). This mode is reproduced at length in the collection, presenting a number of verses, in order to indicate the connection of the verses, for according to a talmudic rule the verses in the Book of Esther should be recited in public not in a detached way, but continuously in one sentence like a roll or a letter², which the precentor must execute through connection in the melody.

This mode is recited in an incredibly quick tempo, so that it is almost impossible to make an exact record of it. The specimen quoted in the collection is only an approximate delineation thereof. The declamatory modes of the Yemenite precentors differ from one another and agree only in the repetition of the second:



The measurement of these two tones yielded



The motive  I have heard only from Rafael Alšeh, the other singers dwelt only on the two tones mentioned above. The Esther modes of the other Jewish rites are totally different from the Yemenite.

8. THE LAMENTATIONS MODE (comp. 58, 59, 60, 62, 63, 64, 210, 211). The mode which originally served only for Lamentations (with the exception of chapter 3) was applied later on also to all the lyrics composed for the ninth day of Ab (the day of the destruction of Jerusalem). The third chapter of Lamentations is recited according to the Job mode (see further below).

a) Tone Degrees.

The mode for Lamentations has been impressed on the plates numbered 1163, 1165—1166. No. 1163 equals No. 59, No. 1165 equals No. 62 in this collection. 1166 is a continuation of

¹ Comp. Miqra qodeš, Aleppo 1873, introduction, where it is designated as a mode derived from secular music.

² Because in Esther 9, 29. the book is expressly named "iggeret happurim" = the Purim letter.

1165. All the three plates were made successively on the same day. Also in this mode a screwing up of the tones is discernible. The following is the measurement of the plates and the differences between beginning and end:

| | | | |
|-----------------|---|-----|-------------------------------------|
| 1163. beginning | 1. 506 579 611 662 | end | 2. 541, ⁷ 593 652 682 |
| 1165. beginning | 3. 588 647 696 721 | end | 4. 590, ⁷ 686 702 744 |
| 1166. beginning | 5. 590, ⁷ 692 728 758, ⁵ | end | 6. 603 692 728 773 |

From this table one can get a fair idea of the gradual ascension of the tones as the singer works himself more and more into ecstasy. We obtain here a gradual ascension of six degrees. In practice the precentors go up considerably higher than this, as far as their voice reaches. As may be seen from the table, not all the four tones are equally raised. The difference between the first tone in scale 1 and the first tone in scale 6 is 97, but in the second tone it is 113, in the third tone 117, and in the fourth tone 111 vibrations. Also the gradation from one scale to another is uneven. Similarly uneven is the relation of the tones to one another within the scale, for the interval relation changes in each scale, sometimes quite considerably.

In the collection the pieces of this mode are scored in C, D, E, F, which agrees somewhat with the tones of plate 1163. The keynote is the third tone, in the given case E. The third D—F sounds rather diminished than minor, which also corresponds to its compass, since in all the six cited scales this interval does not approach that of a minor third, appearing now greater, now smaller than the interval of a diminished third. Consequently the Lamentations mode has an altogether peculiar character, which does not lend itself to expression in European notes. In many places I have raised the D (D[#]), in order at least to call attention to its diminished character.

b) Motives.

The Lamentations mode has four motives, one ascending, one descending to the lower second, and one closing on the tonic; the fourth motive forms the preparation to the end and descends to the lower third:

Motive 1 is similar to motive 1 in the Prophets mode (see above), motive 2 is like motive 3 and motive 3 like motive 2 of the same mode, yet they differ from one another in their interval relationship. Otherwise this mode has no similarity with any mode of the various Jewish rites. The mode for Lamentations current among the Persian Jews sounds somewhat similar to the Yemenite mode, but only as regards two motives:

Persian Lamentation

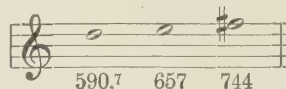
¹ Comp. Nos. 1612, 1674—1675 of the Phonogram Archive.

It is noteworthy that also in this mode we meet with the frequent scheme of the three primeval motives.

9. THE JOB MODE (comp. Nos. 61, 66). For the Book of Job all Oriental Jews have one mode, to be used from the third chapter on, the first two chapters being recited in the mode used for the Prophets. The Yemenites recite also the third chapter of Lamentations in the Job mode (No. 61), likewise the Persian Jews.

a) Tone Degrees.

The Job mode has a compass of a third, approaching the major third of the normal system



The second D—E = 66,³ is pretty much like the second D'—E' = 71,² the second E—F = 84 is like the second E'—F# = 80 of the normal system. In the collection this mode touches also the fourth F, but this is not employed by all the singers, serving merely as an ornamentation. The keynote is D. In the collection this mode has been transcribed in C, D, E (F?).

b) Motives.

The Job mode consists of three motives, one ascending to the third, one resting on the second, and one closing on the tonic, corresponding once more to the scheme of acute, circumflex, and grave:



Also the Syrian and Sephardic Jews possess the same Job mode:



Thus they, too, sing the fourth.

10. THE MISHNAH MODE (comp. 4, 23, 35, 37, 92). In this mode the Mishnah and the Talmud are taught. All the excerpts from Mishnah and Talmud incorporated in the prayers, as well as also the Haggadah for Passover, are recited in this mode. Also Psalm 92 (No. 23 of the collection), used in the Friday evening service, and Psalm 150 (No. 35 of the collection), which serves as introduction to the evening service on the first Passover eve, are sung in the Mishnah mode, though in a solemn rhythm and melodiously. The reason why just these two psalms are sung in the Mishnah mode is probably this, that Psalm 92 follows immediately after a section of the Mishnah (Šabbat II)², and in keeping with the above cited principle of "Me'inyana" is sung in the mode of the preceding piece³; as to Psalm 150, as an introduction to the feast it serves to proclaim on the first Passover eve the main act, namely the Haggadah, hence it is sung in the Haggadah mode, which is the Mishnah mode.

This mode is mentioned also by the commentator of the prayer-book (comp. above chapter on Poetry A) in the following regulation: "The sections dealing with frankincense should be

¹ Comp. Phonogram Archive Nos. 1938 b and 2119 b.

² This section contains laws and ordinances for Sabbath.

³ Comp. in 1. Pentateuch Mode.

Besides the above prayers and benedictions the Yemenites apply the Tefilla mode also to the Eighteen Benedictions thrice daily throughout the year, with the exception of the two New Year days and the Day of Atonement.

a) Tone Degrees.

Of the Tefilla mode there are three impressions in the Phonogram Archives, No. 1167 = No. 25 of the collection, by Rafael Alšeh of Šana'a, No. 1664 = No. 13 of the collection, and No. 1665 = No. 14 of the collection. The latter were sung by three Yemenites from various districts of Yemen. No. 1167 exhibits the following tone system:

| | | | | | |
|-----------|-------------------|-------------------|-------------------|-------------------|-----|
| | 662 | 728 | 806 | 539, ⁷ | 679 |
| | E' | F #' | G #' | C #' | |
| European: | 651, ⁸ | 731, ⁶ | 821, ² | 548 | |

This tone system is compared with the European normal system. Accordingly the second E—F is greater than a half tone, F—G on the other hand is smaller than a whole tone, the third C—E is smaller than a major third. Towards the end of the plate the closing tone E is higher than at the beginning. The same Tefilla mode is current also among the Babylonian, Syrian, and Sephardic Jews, particularly on the High Holidays. While in the Yemenite chant this mode exhibits a compass of a fifth, its scale among the above named Jews is much more comprehensive, amounting to a whole octave. Also in the Arabic chant this mode is quite popular under the name "Siga" or "Iraq"¹.

With regard to its tone degrees there is, sometimes a marked difference in this common mode among the various communities. Thus the measurement of the degrees of this mode among the Babylonians, in accordance with plate No. 1604, yielded the following system:

The Syrian Jews, according to plate No. 1606, exhibit the following system:

The Sephardim, following plate No. 1672, have this tone succession:

The piece in plate No. 1252, played on the instrument 'ud, is in the Maqama Siga, the cited tones being as follows:

It is noteworthy that the scale of the Sephardic mode agrees with that of the Maqama Siga, while the Syrian mode differs quite considerably from it, although the singer of the

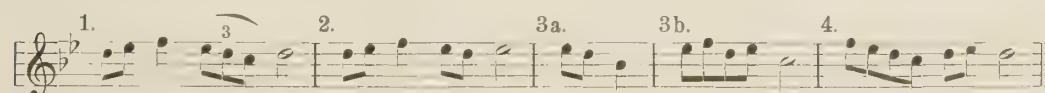
¹ Comp. *Musiqā eššarqīe*, Cairo 1899, p. 44—45; also vol. IV of this *Thesaurus*, Introduction, chapter 4.

Syrian tune No. 1606 was the same person that played the 'ud in No. 1252. The third from the first to the third tone is especially small among the Babylonians, among the others it is of approximately the same length.

The keynote in this mode is the first tone, therefore E according to the above cited scale. In the collection Nos. 12—14, 25, 26, 29, 32, 33, 36, and 127, are in the scale D, E flat, F, G, and B flat; Nos. 24, 30, 31, 44—46, are in the scale -B + C, D, -E, and G¹. Accordingly the Tefilla mode has a scale which is similar to the Phrygian scale of the Church. This scale is found also in the chant of the Syrian Church of Edessa and Mesopotamia, as may be seen from the collection of Dom Parisot².


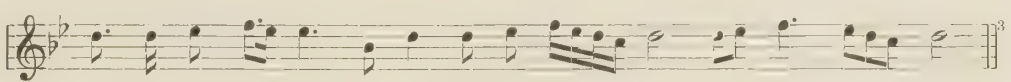
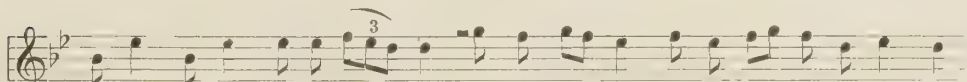
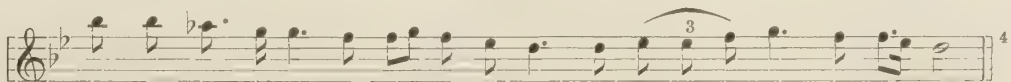
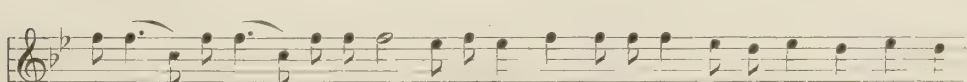
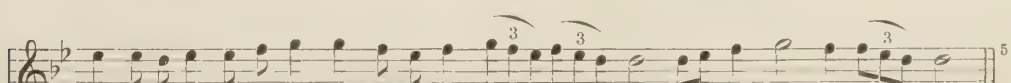
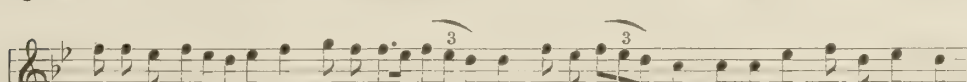
b) Motives.

The Tefilla mode has four motives:



Motive 3a is preparation to the close, motive 4 forms the close, 3b serves as preparation to the close only in No. 13. We have seen that the Yemenite scale of the Tefilla mode is the same as that of the Tefilla mode of the other Oriental Jews, as well as that of the Maqama Siga and of one part of the Syrian Church chant. This becomes even more evident when we compare their motives with one another.

TABLE II.

| | | |
|------------|--|------|
| Yemenite |  | etc. |
| |  | |
| Babylonian |  | etc. |
| |  | |
| Syrian |  | etc. |
| |  | |
| Sephardic |  | etc. |

¹ In the collection also the fourth tone is frequently found, but not in the impressions.

² Comp. Parisot, l. c., Nos. 164—197, 210—214.

³ Comp. No. 12 of the collection.

⁴ Phonogram Archive No. 1604.

⁵ Phonogram Archive No. 1606.

Ashkenazic

Syrian Church Chant

Arabian Chant of Maqam Siga

Moroccan

Note: For the sake of simplification I have transcribed all the rites in one key.

From this table it appears that this mode is popular not only in the Asiatic Orient, but also in Morocco and even among the German Jews⁶, who employ this mode for week-day prayers. In view of the fact that the scale of this mode is found also in the Catholic Church chant we are led to the conclusion that this mode must be primeval.

12. THE SELIHOT MODE a). (Comp. Nos. 38, 47, 48, 49, 50, 51, 67, 70, 72, 75, 76, 77, 78, 79, 80, 85, 87, 91, 99, 100, 111, 217.) As the name of this mode attests, it is designed for Selihot, i. e. expiatory and penitential prayers. The Selihot originated in a later period⁷. With the exception of Nos. 50 and 51, Bible verses are not recited at all in this mode.

a) Tone Degrees.

A specimen of the Seliha mode a) is given in the Phonogram Archive No. 1169 a), and this equals No. 111 of the collection and exhibits the following tone degrees:

¹ Phonogram Archive No. 1605.

² Comp. Baer, Baal Tefilla, Nos. 52—89.

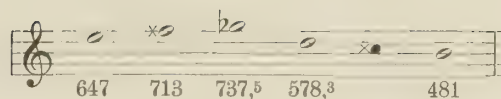
³ Parisot, Rapport etc., No. 172.

⁴ Phonogram Archive No. 1252.

⁵ Phonogram Archive, Berlin, No. 7.

⁶ Among the German Jews the tone degrees have assumed a European character for while the tone steps of the Orientals, as proved above, diverge considerably from those of the European system, the tone steps of the German Jews are identical with them. This is due entirely to assimilation, for the Polish Jews differ greatly from the Europeans in their tone steps. I shall discuss this subject elsewhere at greater length.

⁷ In the so-called Payyatanic period, which begins about the tenth and extends down to the seventeenth century.



E', D', and B^o are pretty much in agreement with the normal system. The third E—G^b is only about ten vibrations greater than the major second E'—F[#] (651,⁸—731,⁶). In between is the second F^x—G^b = 24,⁵ vibrations, therefore a little more than the quarter tone F^x—G^b = 20,⁶ of the normal system.

C does not occur in the plate. The keynote is E. In the collection the phonographic piece (No. 111) is registered in the scale E, F[#], G and D, C[#], B. Otherwise the pieces of this mode are registered in various scales (usually in A, C, and E). This mode moves one third above and one fourth below the tonic, having therefore the compass of a sixth.

The Selihot Mode b). (Comp. Nos. 39, 50, 65, 74, 84, 86, 88, 89, 93). This mode constitutes a variant of Seliha mode a) and differs from the latter in the motives (see further below). This mode is named "nigun nēhama", "comforting mode". In mode a) are sung those prayers of the Selihot whose aim is to arouse God's mercy, but the final prayers, whose contents is conciliatory and consolatory, are reserved for mode b).

b) Motives.

The Seliha mode a) has the following three motives:



Motive 1 constitutes the beginning and ascends to the third or the second, motive 2 paves the way for the close and sinks to the fourth below the tonic, and motive 3 is the closing motive.

This mode exhibits great resemblance to the Prophets mode (comp. 3 above). Although the interval relationship does not coincide¹, nevertheless motives 1 and 3 of the Prophets mode are really similar to motives 1 and 3 of the Seliha mode. Also motive 2 with its descending character is to be found in the Prophets mode as well as in the Seliha mode. It is not impossible that the latter is a further development of the former.

Seliha mode b) has likewise the three motives of Seliha mode a). Only in it the closing motive 3 is employed at the end of a piece, while within the piece, at the close of a verse, another, brief motive, is used instead of the closing motive:



13. The Mode for High Holidays a). (See Nos. 105—107, 108, 110, 112, 118, 119).

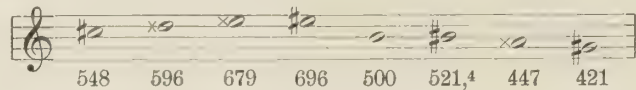
The Mode for High Holidays b). (See 54, 101—105, 109, 114—117, 120—122, 216).

This mode, especially reserved for the prayers of the High Holidays, forms an exception in the synagogal chant of the Yemenites. For, as already mentioned, the modes of the Yemenites are used throughout the year. The three high holidays, however, are especially solemnized through a separate and characteristic mode, besides which only the Seliha and Pentateuch modes are admissible.

¹ The number of vibrations of tones D and E is alike in both motives.

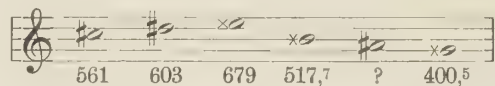
a) Tone Degrees.

In the plate No. 1168 are contained two specimens for both kinds of the mode for High Holidays, namely specimen b) for mode a) and specimen a) for mode b). Specimen a) exhibits the following tone system:



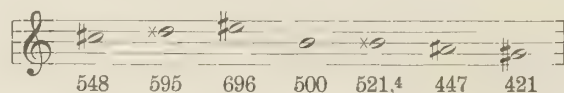
and equals No. 104 of the collection. The keynote is C sharp. The third (E^x or E[#]) appears now smaller now greater. In the first case it is greater than the minor third E[#]'—E', in the second case it is greater than the major third C[#]'—E[#]'. Also this mode proceeds downward to the fourth. The seventh (B) likewise appears now smaller now greater. If the melody proceeds downward, the seventh is small, though about 11,⁸ vibrations higher than the normal system, but if the melody proceeds upward to the tonic, then the seventh becomes higher, as leading tone. In the latter case the minor second B[#]—C[#] is pretty even with the normal system, namely 548—517,³ against 548—521,⁴ European C[#]'—B[#]⁰, Yemenite C[#]—B[#].

This mode has been phonographed again, this time with the aid of a new arrival from Šana'a. The measurement yielded the following system:



which comes quite near to that of plate No. 1168, except that the third and the seventh do not occur in two varieties.

Specimen b) is identical with No. 105 of the collection and serves as sample for mode a). It exhibits this tone system:



It differs from the system of mode b) in that the third always appears major and that the seventh is minor only rarely. Accordingly this mode has a decidedly major character.

The major scale is circulated in the Orient also otherwise, namely in the Maqamas Aḡam, Sasgar, Garka, though only among the Arabs, in their secular chant¹.

b) Motives.

Both modes for High Holidays have the same motives:



Mode b) and mode a) differ from one another only in this, that in the former the third and the seventh are now major now minor, while in the latter they are always major. Ordinarily the melodic structure consists of motives 1 and 4, or of 1, 2 and 4. Motive 5 occurs at the end of a whole piece, motive 3 serves as preparation to the close. With regard to motives the mode for the High Holidays is closely related to the Seliḥa mode, on the other hand it reminds one vividly of the High Holidays mode of the Polish Jews, which runs as follows:

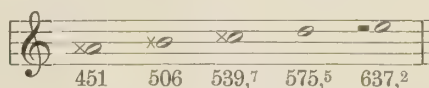
¹ On this point comp. the above mentioned works of El-Hulay etc.; according to Parisot this scale occurs also in the Syriac Church chant. Comp. Nos. 198—207.



Otherwise the Yemenite synagogal chant exhibits no traces of the so-called traditional modes of the Ashkenazim; the bearers of these "holy melodies" (scarbove)², the texts of 'Olenu, Wehahkhanim, Qaddish, Kolnidrê, are recited without any special intonation and solemnity.

14. THE TA'ANIT MODE (see Nos. 71, 73, 81, 83, 90, 98). This mode is employed for the Pizmonim³ of the Selihot. Since the Pizmon is constructed on a strictly metrical basis it effected in the melody, a regular beat as evinced, e. g., in No. 73⁴. The name of this mode, Ta'anit = fasting, is derived from the fast days in which the Selihot and the Pizmonim contained therein are recited.

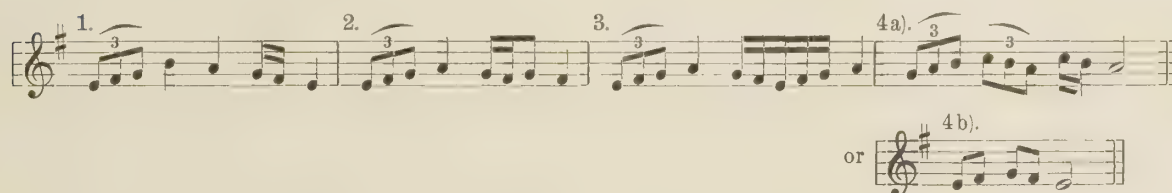
a) Tone Degrees.



The keynote is now the first now the fourth tone. In the collection the pieces are registered in E, F sharp, G, A, B, C, except No. 73 which is in F, G, A flat, B flat, C.

b) Motives.

The Ta'anit mode has four motives:



In motives 1 and 2 the piece is recited, motive 3 is the preparation to the close, motive 4 forms the close. Motive 4 a) is identical with the closing motive of the Seliha and High Holidays modes.

15. THE AZHAROT MODE (comp. 41, 42, 53, 55, 56, 113, 123). This mode derives its name from the Azharot, a laudatory poem which is recited on the Feast of Pentecost in this mode (comp. No. 42). Similarly some laudatory hymns are sung in this mode on the Feast of the Torah (Nos. 53, 55). Further this mode is applied on the eve of the Day of Atonement to a poem by Abraham Ibn Ezra (No. 113) and on the Day of Atonement to the well-known Keter Malhut by Solomon Ibn Gabirol (No. 123).

a) Tone Degrees.

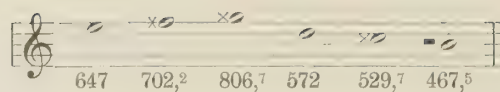
In the Phonogram Archive No. 1169 b there is a specimen of the Azharot mode, equal to No. 113. Its tone degrees are:

¹ Comp. Baer *ibid.* Nos. 1115—1116 P. W.; Deutsch, Vorbeterschule, Nos. 311—314.

² The Latin word *sacra* slavized.

³ Pizmon is a species of poetry which has a strictly metrical construction and is sung in a rhythmic melody.

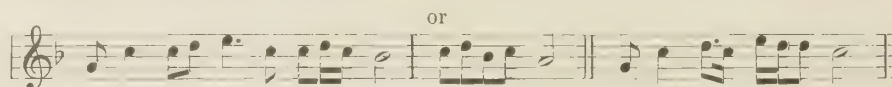
⁴ Also among other Jewish groups the Pizmonim always exhibit rhythmic melodies.



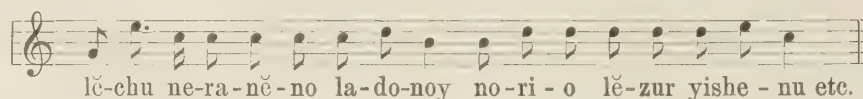
The third E—G^x is about 20 vibrations smaller than the major E'—G[#]; in general this scale makes the impression of a major scale with a minor seventh. The keynote is E, the mode moves upward to the third and downward to the fifth. In the collection the pieces in this mode are registered now in A, B, C sharp, G, F sharp, E, and now in C, D, E, B flat, A, G.

b) Motives.

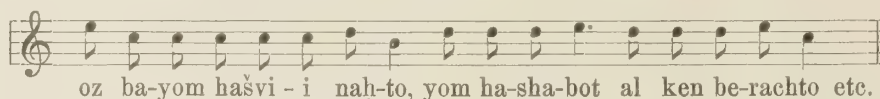
The Azharot mode has two motives:



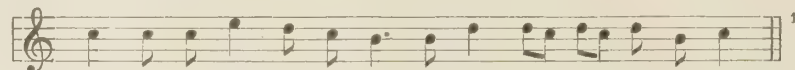
Such a recitative mode is found in the synagogal chant of the Ashkenazim (especially in southern Germany) for the Psalms 95—99 and 29 on holiday evenings:



This mode is current likewise among the Ashkenazim and especially among the Polish Jews for the well-known laudatory poem "Shir ha-yihud", which is recited in many congregations on every Sabbath, usually on the eve of the Day of Atonement, as closing hymn:



Here the seventh was raised as leading tone. The same mode is used for Psalms by the other Oriental Jews: .



Also the mode for Akdamot among the Ashkenazim bears resemblance to the Azharot mode of the Yemenites, chiefly as regards the first motive, while the second motive descends to the fifth:



From the investigations made so far, it results:

I. That the tonal system of the synagogal chant of the Yemenites agrees neither with that of European music nor with that of Oriental music, as reflected in the works of Parisot, Meshaga, and El-Hulay. Further:

II. That the scales of the modes are made up of two, three, four, five, and six tones, namely: two tone scale: mode for Esther²:

- | | | | | | |
|-------|---|---|---|---|--|
| three | „ | „ | „ | „ | Songs of the Pentateuch, Job, Mishnah; |
| four | „ | „ | „ | „ | Prophets, Psalms, Canticles, Lamentations; |
| five | „ | „ | „ | „ | Tefilla; |
| six | „ | „ | „ | „ | Pentateuch, Zemirot, Selihot, High Holidays, Ta'anit, Azharot. |

¹ Comp. Phonogram Archive No. 1937 a.

² Concerning this mode see above 7.

III. For the modes of the Pentateuch, Zemirot, Prophets, Lamentations, Job, Tefilla, Selihot, High Holidays, Ta'anit, and Azharot, there are analogous modes also in the synagogal chant of the other Jews, and in the traditional chant of other cults; on the other hand, the modes for Esther, Songs of the Pentateuch, Canticles, Mishnah, and Psalms, seem to have no analogy anywhere.

IV. The modes essentially consist of two, three, and four motives.

B. THE NON-SYNAGOGAL CHANT.

While the synagogal chant deals only with modes, recitatives without any fixed melody or form, the non-synagogal chant evinces a higher musical development, for the songs of this species mostly have rhythm and form.

It is true that the melodies of the old poems, such as Halêlot or a part of the Nešid and Sabbath lyrics, are mere recitatives, but these are derived partly from the synagogal chant (as Halêlot); and since they are not accompanied by dance they lack the propelling force of rhythm, (comp. Nos. 129, 132, 138, 139, and 140). All the other songs, which are accompanied by dance and kettledrum, would, by reason of their very nature receive a fixed rhythm, by which they would become removed from the synagogal chant and drawn nearer to the secular song of the Arabs.

In this point the non-synagogal chant of the townspeople is distinguished from that of the villagers. The townspeople and principally the Jews in the capital Ṣana'a do not know any Arabic songs¹, which fact may sound rather strange. But when we consider their social status in Yemen: that until this very day they were compelled to live in their ghettos, strictly shut off from the Arab population, outside of the city; that they dare not enter an Arab café, where songs are freely chanted; that, last not least, an old rabbinic ordinance by the chief rabbinat of Yemen prohibits the Jews from singing songs of the Mohammedans — if we consider all this then we shall perceive why the songs of the Arabs remained wholly unknown to them.

One can see from the narrative of the commentator of the songs (see above, chapter 2 B, section IV), of how he slipped into an Arab company in order to study the forms of Arabic poetry and music, to what extent the Arabic muse is foreign to the Jews in Yemen.

To be sure, it was not always so, for in peaceful times, when the dire hostility of the Arabs was in abeyance, the Jews of Yemen approached their neighbours and learned their customs and literary forms, as may be seen from many of their poems². But since this friendship was a very rare occurrence and usually was of short duration, the influence could be but slight, and in the main the Jews of the capital of Yemen were left to themselves, wherefore the non-synagogal chant of the townspeople must be looked upon as largely their own production. At any rate it is fundamentally different from the chant of the Yemenite Arabs, of which we shall quote a few specimens further below³, as well as from the Arabic chant as exemplified in Egypt, Syria, and Turkey.

The Jews in the villages, however, live close together with the Arabs, consequently we find their non-synagogal chant strongly influenced by Arabic song. Even entire melodies were borrowed. Hence all melodies, which are of doubtful and non-Jewish origin, are called "village melodies" by the Jews of Ṣana'a. To this category belong also the melodies of the Jews of

¹ i. e. songs of the Mohammedan population, for even the Yemenites possess songs in the Arabic language.

² Comp. Bacher, *Die hebräische und arabische Poesie der jemenischen Juden*, p. 40 ff.

³ Yemenite songs have been phonographed by me recently, under Nos. 2046, 2056—2057.

Aden. And indeed the songs of the Jews of Ṣana'a, both in content and form, are in strong contrast to the so-called village songs.

Just as in poetry so also in song we find these varieties: 1. Halêlot, 2. Zäfāt, 3. Hıdduyot, 4. Nešid, 5. Širot, and 6. Širot for Sabbath.

The non-synagogal chant of the Yemenites, except Halêlot, is antiphonal throughout, and is executed in the following manner: The choir is divided into halves. In the first half-choir the chief singer performs, both singing and directing. The choir must consist at least of four singers, so that after the division there are two voices on each side. The partner of the chief singer is called "colleague" or second singer, the other two — third and fourth singers.

The first strophe of each song is intoned by the first singer solo, in order to remind the singers of the melody. The first half line or also the whole verse is sung by the first singer with his colleague, the second singer, whereupon singers 3 and 4 respond. If a melody is provided with a coda, i. e. an appendage placed at the end of a verse or a song, which is sung either with the last syllable of the last word or with "ah", the latter is sung by both divisions of the choir. Such passages are designated by "tutti" in the collection.

The public, the guests present, not only participates with its ears but also engages in active cooperation, clapping hands to mark the rhythm when no such instruments of percussion as the "duf" and "darbaka" are employed, or on Sabbaths, when instrumental music is prohibited.

Dancing must never be lacking during singing, especially during the singing of the Širot. The dance is executed by one pair, sometimes two pairs, naturally only men, and it has the well-known Oriental character. It starts with an adagio tempo, but the more the excitement rises the quicker becomes the tempo, until finally it becomes a whirling prestissimo. There are among the Yemenites very skilful dancers, and their movements are easy and graceful. Aged and worn-out men dance with an astonishing celerity and alacrity. Women are excluded from dancing; the festivities take place only in the sphere of men. Women are allowed to participate only in the chanting of Zäfāt, by beating the kettledrum or emitting the well-known Oriental trill, which resembles a howling¹.

In the chant each stanza is repeated. The first singer is at liberty "to reverse", i. e. after the chief melody of the song has been repeated sufficiently, through several stanzas, the first singer introduces some other melody for the sake of variety². This process is known as "reversing". Skilful singers make several reverses and adopt a different melody for each stanza. Among Yemenite singers the art of reversing is considered the acme of perfection in music.

1. HALÊLOT. As mentioned above, the Halêlot are old and their mode is like that of Azharot. Halêlot are sung also in synagogues (comp. above A). In the collection No. 143 is an example thereof. Halêlot are sung by all present unisono, without any definite time.

2. ZÄFĀT. This is represented in the collection by two numbers (144 and 145), and to these melodies all Zäfāt songs are sung. They are in strict measure, for they are accompanied by the kettledrum. No. 144 has two melodies, a) in $\frac{2}{4}$ time consists of two periods, having equally five measures and one measure pause; b) in $\frac{3}{8}$ time has only four measures and one

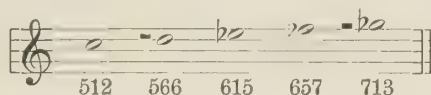
¹ Comp. Dalman, Palästinischer Diwan, Melodies, No. 18.

² Comp. above, chapter II B, the passage cited from the commentator of the poems.

³ The order in the collection is different.

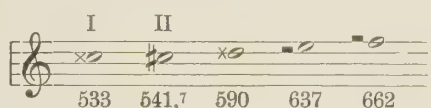
measure pause in each period, consists of two parts and four periods, the last of which has a coda. Properly speaking melody b) of No. 144 is a variation of melody a) of No. 145, the time in the latter being $\frac{4}{8}$, but in the former $\frac{3}{8}$. The melody 145 a) is the same as No. 57, and is probably the only melody that has been transferred from the secular chant into the synagogue service.

The tone measurement of an impression of this melody yielded the following system:

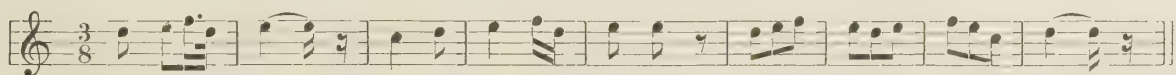


The singer of this impression is another than that of No. 145 a) in this collection. According to it, this system has a minor third and diminished fourth and fifth. The keynote is here D. In the impression the pauses fall away, but in the collection this melody has four measures and one measure pause in each period, likewise melody b) which also has a coda. In No. 145 also the so-called "closing melody", sung towards the end of each Zäfāt, Hidduyot and Šira, is indicated.

Melody a) of No. 145 is represented in the Phonogram Archive also by an impression on plate No. 1952, executed by three singers in the choir. The measurement of this impression yielded:



This impression contains therefore only a compass of a fourth; besides this the melody has some variations, running as follows:



C as leading note to D appears somewhat elevated (C II). The fifth measure is here filled out, while in No. 145 it constitutes a pause. The time-scheme of this tune resembles that of No. 141b). This melody seems to be known universally, since the singers of the impression 1952 come from an altogether different region¹.

3. HIDDUYOT. Also this category is represented by two numbers (141 and 142). 141 is, as mentioned above, a combination of 144 and 145, 142 has two kinds of time $\frac{3}{4}$ and $\frac{2}{4}$. The chief melody forms a period of five measures. Towards the close a coda in $\frac{3}{4}$ time, consisting of two periods, is appended. All the Hidduyot are sung according to these two pieces.

4. NEŠID. After the Zäfāt and Hidduyot begins the festival concert proper, namely with Nešid.

With melody 146 the singing at the close of the Sabbath is begun: a) is a period of eight measures in $\frac{2}{4}$ time; b) consists of six measures and moves alternately in $\frac{3}{4} + \frac{2}{4}$ time; c) has a motive of two measures in $\frac{4}{4}$ with a coda. No. 147, which is likewise sung at the expiration of the Sabbath, has a chief melody which is repeated thrice and a closing melody for the fourth verse of the stanza. In No. 148 the first singer repeats the first stanza twice, the repetition being a variation of the chief melody on the second. To the melody 148, all songs beginning with "Adon olam" are sung. No. 149 has two parts, a period of seven measures and a period of six measures. The same poem has another melody in 150, which is reputed to have been composed by the most important Jewish singer of Yemen, Ahrôn Levi of Šana'a. No. 154 is of the nature of a recitative and resembles the melody 139; similarly 148 seems to have sprung

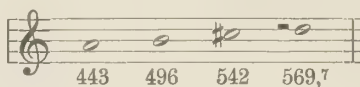
¹ The text of this melody "kēfelah harimôn" is not of Yemenite origin and was known in Syria already in the sixteenth century, since Israel Nağara employs the melody of this poem for his lyric creations, with the remark "lahan kēfelah harimôn". Comp. Zēmirot Israel, Venice 1599—1600, p. 96 a.

from this tune. In 154 also the obligatory closing melody of all Nešid songs is indicated. Of the same character is also 155, which at the same time is typical, since all songs beginning with "ani haddal" and "miy nišqani" are sung in the tune of No. 155. No. 156, like 145, is sung at hair-cutting. No. 157 has a motive of four measures, which is constantly repeated.

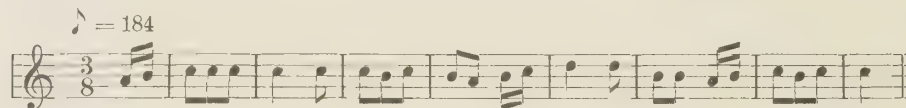
Plate No. 1949 contains a song "Šēbāḥ 'eyl ḥay", whose melody is the same as that in No. 154 of the collection. It has the following tone system:



This tone system, as well as the succession of motives in the tune, resembles that of the Seliḥa mode. We may therefore assume that this piece, and all the pieces that resemble it, as No. 139 and even 129, originated from the Seliḥa mode. — No. 159a) is repeated twice and consists of seven measures and one pause in $\frac{2}{4} + \frac{3}{4}$ time. No. 1662 of the Phonogram Archive contains the same melody, but in $\frac{3}{8}$ time. Its tone system is as follows:



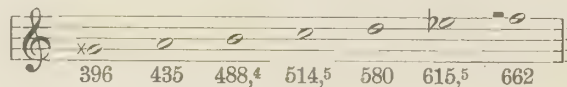
The melody runs as follows:



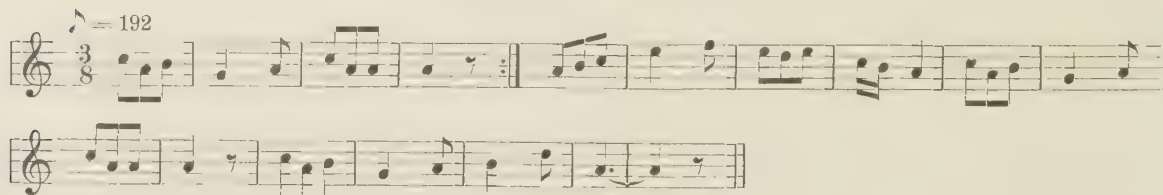
5. ŠIROT. This category forms by far the greatest part of the non-synagogal chant. The Šira constitutes the highest artistic form in poetry as well as in music, and especially the Širôt with Tauših. Širôt are sung after Nešid, accompanied by indispensable dance and hand-clapping, and form the climax of festivities. The part known as Tauših has as a rule another melody, which stands in contrast to the melody of the main part. Sometimes the melody of the main part is employed also for the Tauših, in which case, owing to the changed meter of the Tauših, it is varied rhythmically (comp., for instance, No. 180 of the collection). The close is sung now with the melody of the main part, now with a special melody.

Accordingly the Šira with Tauših assumes the form a, b, a, or a, b, c. Some songs have four and also five parts, due to the fact that the second stanza of the poem is sung with different melodies. However, each stanza in itself always has three melodies.

Forming an exception to this rule, are the songs which have several Tauših one after the other, as No. 171. In such a case the other Tauših are executed in the melody of Tauših I, or else the "reversing" process is resorted to. Tauših I and III of No. 171 have their own melodies, but Tauših II is sung in the melody of Tauših I. No. 1948 of the Phonogram Archive contains a variation of melody c and d of No. 174, both these melodies having been merged into one. The tone succession is as follows:



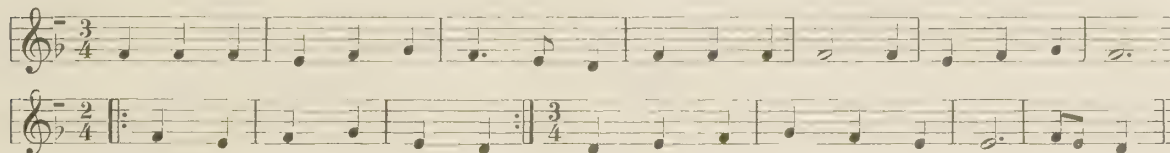
The melody is:



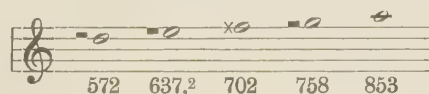
The keynote is A.

The melodies of Nos. 193 and 194 are the same as those of Nos. 75 and 191, only they have another version. The Nos. 182—192 are Širôt without Tauših and have two parts, except 184 and 190. In No. 197 all the three Tauših have their own melodies. The melodies of Nos. 199 and 200 are derived from Tana'am and are known also in other localities.

6. SABBATH SONGS. Since the dance is not practiced with these songs, they are partly recitatives, constructed on the basis of the synagogal modes. Thus No. 128 is similar to the Yigdal melody (No. 24), likewise No. 129 betrays the mode of Prophets. It has the closing melody of the Sabbath songs, which appears varied in Nos. 130, 132—135, and 139. The melody 131 is derived from Aden, 132 is a variation of No. 129. 134 has as text verse 8 of poem 129. 135 is similar to the Zemirot mode, but a popular melody like this is known in the Arabian chant of Syria and Babylon:

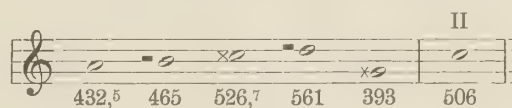


It is based on the Maqama Šabba. No. 136 is derived from Aden and is very similar to No. 135, likewise No. 137 comes from Aden and is sung at the expiration of the Sabbath. 138 is similar to 132, and 139 to 156, — the latter, it must be admitted, only in the chief melody, the second part forms the "closing melody". The chief melody is afterwards varied one second above. No. 140 is based on the Azharot mode. Nos. 164 and 165 a) are likewise derived from Aden and are similar to No. 131. 165 b) comes from Ib. It has been impressed also on No. 1666 of the Phonogram Archive, and its tone system is as follows:

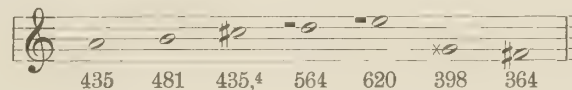


The keynote is E. This melody is known also in Mesopotamia.

223 a) is also a village melody and consists of five measures. Its tone succession is as follows:



223 b) is by another singer and varies somewhat from 223 a). Its tone succession is:

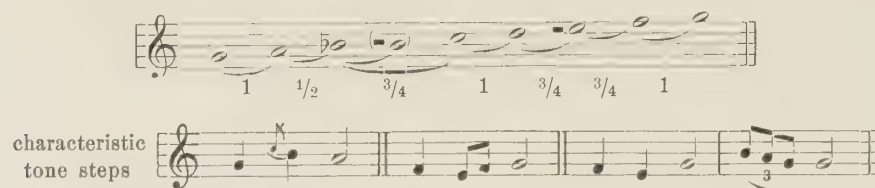


SCALES.

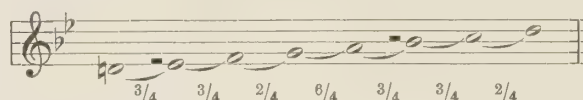
From the few above-cited measurements of the non-synagogal chant, it becomes evident that also the tone degrees of these songs agree neither with those of European music nor with those of the above-mentioned tone systems of Oriental music. But it is different with regard to the scales of these songs. Although the Sabbath and Nēšid songs go back partly to the synagogal modes, yet a great portion of the non-synagogal melodies are based on the Oriental Maqamāt. To be sure, this identity applies only to the scales and characteristic tone steps, but by no

means to their modes, for the modes of the Yemenite melodies¹ completely diverge from those of the Maqamāt current in Egypt, Syria, Mesopotamia, and Persia.

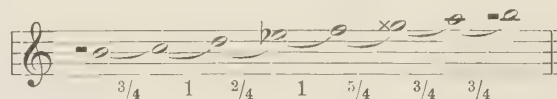
Thus Nos. 128, 145, 172, 174, 181, and 153, have the character of the Maqama Nāwā, whose key is as follows²:



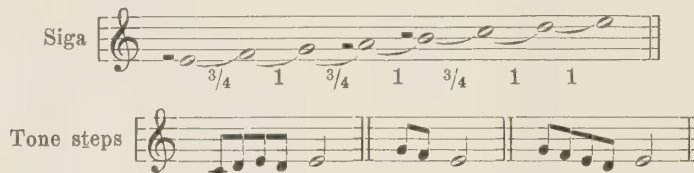
Numbers 135, 174 a), 175 a), 192, and 194, are apparently in the Maqama Šabba, Nos. 135 and 192 a) are even derived from a well-known Oriental melody³. Šabba contains the following tones:



Numbers 160, 170, 178, and 195, bear resemblance to Maqama Ōḡ:

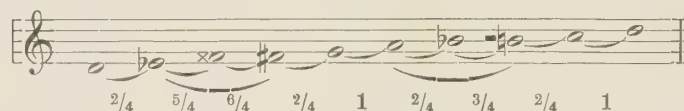


All melodies, which apparently end on the second, are in the Maqama Nāwā; melodies which end on the major third, are in the Maqama Siga.



There is no difference as to position, since the Maqamāt, like the European scales, may be transposed.

Apart from these Maqamāt the Yemenites have also the major mode, which occurs in the Maqamāt Aḡam, Sasgar, and Rēhawī, but is always designated by the Arabian Yemenites as Rēhawī. It is noteworthy that the Maqama Ḥiḡaz:



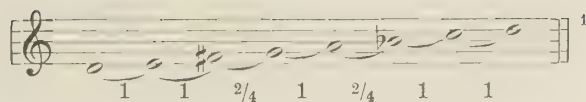
which is very familiar all over the Orient, is unknown to both the Yemenite Jews and Yemenite Arabs. This is the more remarkable, since this Maqama serves for the holy prayer mode in which the greatness of Allah and his prophets is proclaimed five times daily in the entire Mohammedan world⁴. The Yemenite Arabs sing this well-known call for prayer in the following scale:

¹ Not only Jewish, but also Arabic, as we shall see further below.

² More details concerning the scales of the Maqamāt see El-Ḥulay loc. cit.; Šafaa il-Auqat loc. cit.; Dom Parisot, *ibid.*; and vol. IV of this Thesaurus, Introduction, chapter 4.

³ Comp. above under 6.

⁴ Comp. Dalman, *Palästinischer Diwan*, Melodies, No. 27; plates Nos. 4 and 5 of my third consignment to the Phonogram Archive.



This scale differs from the Maqama Hîğaz in the second tone and is identical with the ecclesiastical Mixolydian mode on the one hand and on the other with the scale of a portion of the Abyssinian Church chant².

It should be added that the Yemenite-Jewish singers are absolutely ignorant of the theory of the Oriental Maqamat and Usulât (rules of rhythm), nay, they are even unaware of the use of the term "Maqama" in the sense of Arabic music.

RHYTHM.

Oriental music differs from European not only in tone succession but also in rhythm. Oriental rhythm is as complicated as Oriental tone systems. A theory of this rhythm has been constructed by El-Hulay in his above mentioned work³, according to which, the rhythm consists not of small parts, which are known in European music as measures, as e. g. $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, etc., and are always repeated in musical compositions, but here the entire melody is framed within a definite order of measures. Let me explain it briefly.

There are even measures, consisting of 38, 36, 32, 28, 24, 16, 14, 12, 10, 8, 6, 4 main divisions (i. e. time values, *chronos protos*), and uneven measures, consisting of 19, 15, 13, 11, 7 main divisions. There are likewise smaller part measures, as, for instance, 13, 10, 9, 6, 7, 3. The main divisions are approximately similar to our four fourths in time value, the smaller parts are like our fourths. Each measure has its definite name, as well as its definite significance and effect, and in each case is adapted to the character of the Maqama. If the composer wishes to compose a sustained melody he chooses an elegiac Maqama with a sad measure. The rule is that the melody must stretch itself to the given rhythm; if the rhythm is larger, as, for instance, $\frac{38}{4}$, then also the melody must assume the dimension $\frac{38}{4}$, and if the rhythm is smaller, say $\frac{4}{4}$ or $\frac{7}{8}$, which is usually the case in lively melodies, then the melody too should be in $\frac{4}{4}$ or $\frac{7}{8}$. Theoretically no attention is paid to accentuation within the measure. Pauses are included in and counted with the measures⁴.

After this brief explanation it becomes evident that the employment of European measures for Oriental music is inexpedient, for it serves to distort, even to falsify, the Oriental rhythm.

To be sure, the cited theory is not strictly adhered to. Voluntary and involuntary divergences on the part of Oriental musicians are a common occurrence. Nevertheless it furnishes us a criterion for the investigation of rhythm in Oriental music.

In this collection I have decided to provide the melodies, in so far as they show rhythmic characteristics, with European rhythm and measures, and this for the following reasons. In the first place most of the melodies of the Yemenites lend themselves very well to the division into European measures; secondly a division into measures in accordance with the above mentioned Oriental rhythms would serve rather to confuse than instruct the Occidental musician, for whom this work is largely planned; and finally the Oriental measures are generally adhered to only

¹ This tone succession is indexed without measurement.

² Comp. plates Nos. 1 and 2 of the fourth consignment to the Phonogram Archive.

³ l. c., p. 63 ff.

⁴ In practice the pauses are not strictly adhered to. — For a lengthy exposition of the Oriental theory of rhythm comp. vol. IV of this Thesaurus, Introduction, chapter 4.

when the singers are accompanied by instruments; in chanting without instrumental accompaniment the singer allows himself many divergences with regard to rhythm.

However, European rhythm has been applied only in case of even measures¹ or also in case of uneven measures that may be divided by 3; in the case of the other uneven measures, such as consist of 19, 13, 11, and 7 parts, one is compelled to adopt a double measure, somewhat like $\frac{2}{4} + \frac{3}{4}$ or $\frac{3}{4} + \frac{4}{4}$ etc., which at any rate is not quite clear. In such cases it would be much more correct to indicate the proper Oriental measure. Thus in this collection No. 169 would correspond to $\frac{32}{4}$, No. 170 to $\frac{24}{4}$, No. 173 to $\frac{38}{4}$, No. 174 to $\frac{15}{4}$, No. 180 a) to $\frac{18}{4}$, No. 196 to $\frac{19}{4}$, No. 197 a) to $\frac{10}{4}$, No. 198 a) $\frac{26}{4}$ etc.

Sometimes one and the same melody receives different rhythms in different localities, as proved by the above cited specimens of plate No. 1952 in comparison with the melody No. 145 and plate No. 1662 in comparison with melody No. 159 a).

A peculiar rhythm is shown by Nos. 23 and 35, which refuse to be classified with any of the enumerated measures. It is rather a rhythmic recitative, which is universally known in the Orient.

TEMPO.

In the case of most rhythmized songs the tempo is indicated by means of the metronome. But only seldom are the songs really performed in the given tempo. Divergences of single tones or measures from hardly conceivable time values may be detected in every melody, so that it becomes questionable whether the metronome should be employed at all in Oriental song. Such an irregularity in tempo is reflected in plates Nos. 1946—50, 1661—73, 1666, and 1952.

This irregularity is to be traced back to the momentary ecstasy of the singers, which is characterized by something wild and bounding.

CHANTS OF THE YEMENITE ARABS.

TABLE III.

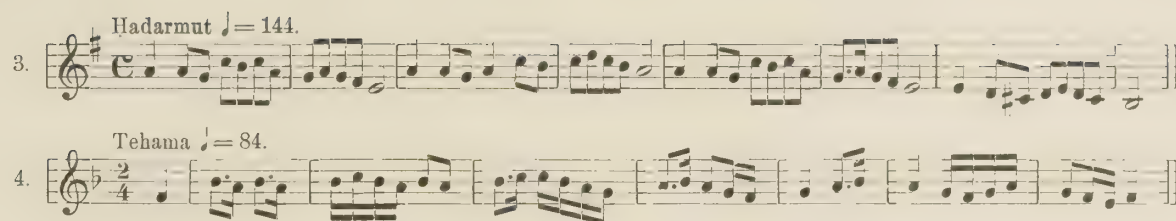
1b ♩ = 132.

2. Sana'a ♩ = 132.

I. II.

etc.

¹ Comp. O. Abraham and E. v. Hornbostel, Vorschläge für die Transkription, also J. W., Sammelbände der IMG., XI, 1, p. 9 ff.



The four melodies quoted here have been noted down and phonographed by a Yemenite singer, Haḡ Muhammed of Ib¹.

These specimens prove that some Yemenite-Jewish melodies bear an Arabic character. Thus, for instance, there is a striking resemblance between the melodies designated above as Aden melodies and those reproduced here, particularly 1 and 2, while, on the other hand, melody 2, which presumably comes from Ṣana'a, bears no resemblance whatever to the Jewish melodies of Ṣana'a.

¹ Comp. plates Nos. 3, 13, and 14 of the fourth consignment to the Phonogram Archive.

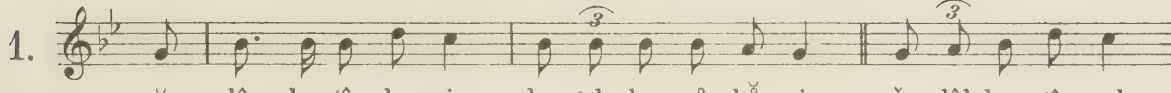
A. Synagogal Songs (Synagog. Gesänge)

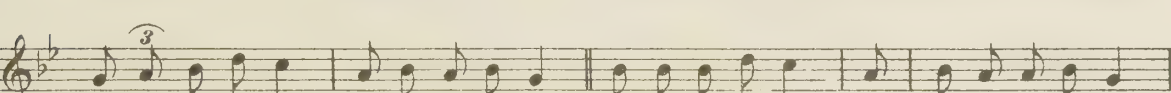
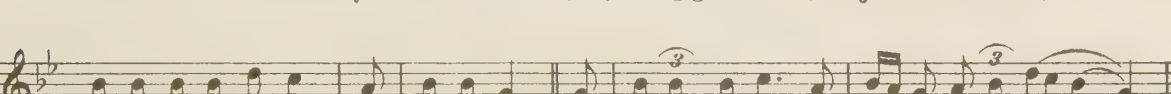
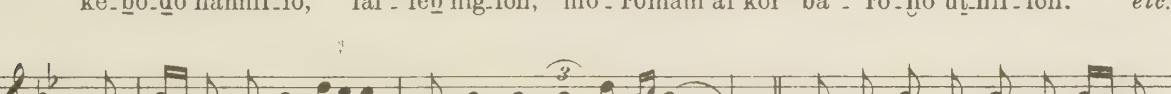
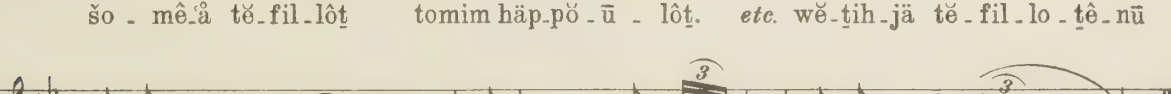
א. נגינות בית הכנסת

| | | |
|------------------------------------|-----------|-----------------|
| I. Daily and Sabbatsongs (Werk- | No. 1—15 | לשבת ולימי החול |
| tags- und Sabbatgesänge) | | |
| II. Sabbath | - 16—31 | שבת |
| III. Feasts (Festtage) | - 32—57 | מועדים |
| IV. Qīnot | - 58—67 | קנות |
| V. Sēlihot | - 68—91 | סליחות |
| VI. High Feasts (Hohe Feiertage) . | - 92—123 | ימים נוראים |
| VII. Various (Verschiedenes) . . | - 124—127 | שינוי |

I Daily and Sabbatsongs לשבת ולימי החול


Werktags und Sabbatgesänge.


1. 
 ä - dôn ho - ô - lo - mim, ba - al ho - ră - hă - mim, ġo - döl ho - ê - soh,

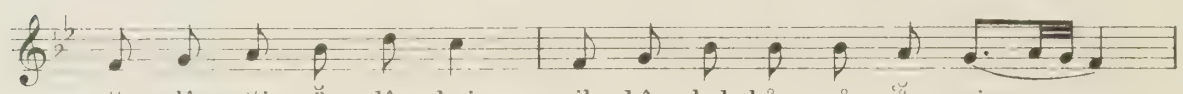
 dăr - kô nă - ă - ro - soh, hăn - nô - tă şö - ho - gim, wă - haj - jô - sêđ ă - ro - gim,

 zô - hăr hō - ô - lom, ho - fêskol nă - lom, tōb lăg - gô - ră - im, jě - sôđ hănnib - ro - im,

 kě - bô - dō hănnif - lo, lăl - lēb niġ - loh, mō - rōmam ăl kol bă - ro - ho uť - hil - loh. etc.

 şö - mē - ă tē - fil - lōt tomim hăp - pō - ū - lōt. etc. wě - tih - jă tē - fil - lo - tē - nū

 ră - sū - joh lě - fo - nă ho kig - tō - răt sam - mim ălmiz - bă - hă - ho.

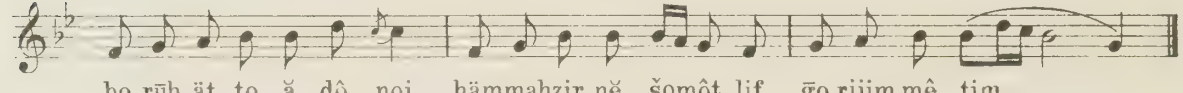
2. 
 ä - lô - haj hăn - ně - şö - moh šăn - no - tăt - to bij tă - hô - roh.

 ät - to bă - ro - to, wă - ät - to jo - săr - to, wă - ät - to no - faġ - to bij

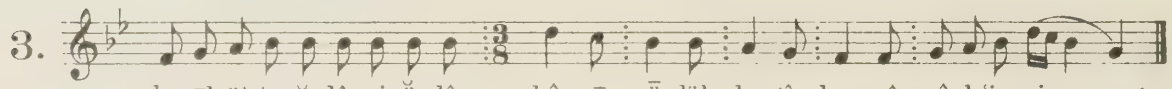
 wă - ät - to mē - šämmě - roh bă - gir - bij wă - ät - to 'o - tid li - tă - loh mim - mă - nij

 wă - ät - to 'o - tid lă - hă - hă - zi - roh bij lă - 'o - tid lo - bō.




 bě-hol zě-măn šă-hăn-ně-šo-moh bă-gir-bij mô-dă ă-nij lě-fo-nă-ho


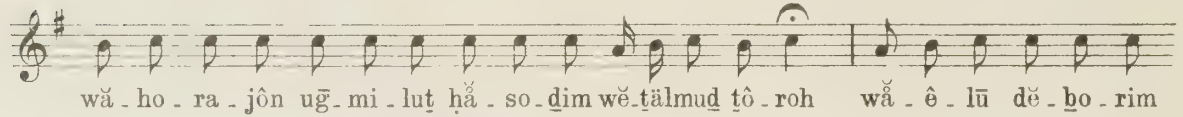
 ă-dô-năj ă-lô-haj rib-bôn kol hăm-mă-ă-sim


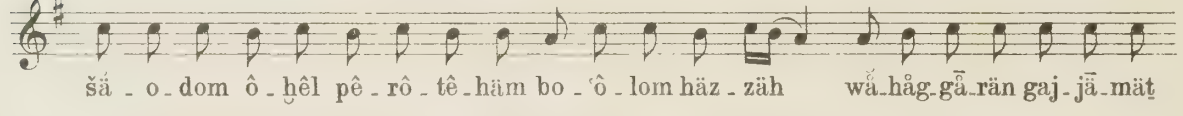
 bo-rūhăt-to ă-dô-noj hămmahzir ně-šomôt lif-gō-rijim mê-tim.

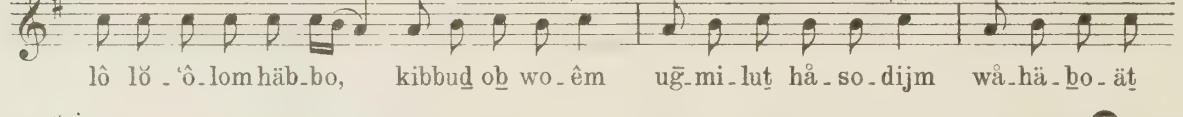
3. 

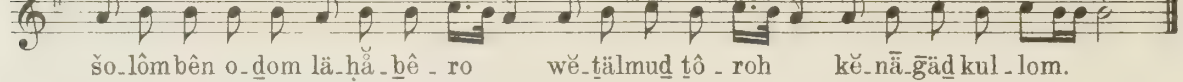
 borūhăt-to ă-dônoj ă-lô-hê-nū mă-lăh ho-ô-lom pô-gêah'iw.rim etc.

1. Mišna. משנה
 4. 

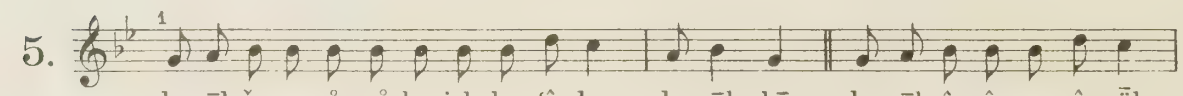
 ê-lū dē-ho-rim šă-ên lo-hăm ši-ūr hăp-pê-oh wă-hăb.big-ğū.rim


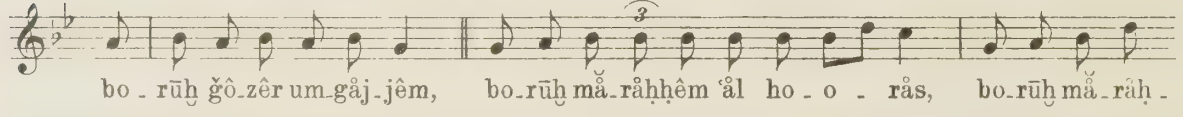
 wă-ho-ra-jôn uğ-mi-luť hă-so-dim wě-tălmud tô-roh wă-ê-lū dē-ho-rim


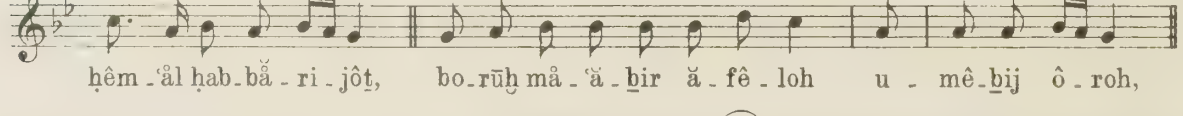
 šă-o-dom ô-hêl pē-rô-tê-hăm bo-ô-lom hăz-zăh wă.hăg.gă-răn gaj-jă-măt


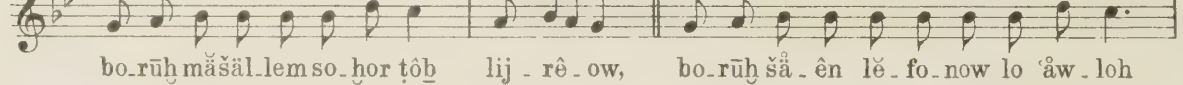
 lô-lô-ô-lom hăb.bo, kibbud oh wo-êm uğ-mi-luť hă-so-dijm wă.hă-bo-ăt


 šo-lômbên o-dom lă.hă-bê-ro wě-tălmud tô-roh kě.nă.găd kul-lom.

5. 

 bo-rūh šo-o-măr wă-ho-joh ho-ô-lom, lo-rūh, hū, bo-rūh ô-mêr wo-ô-săh,


 bo-rūh gô-zêr um-găj-jêm, bo-rūh mă-răhêm ăl ho-o-răs, bo-rūh mă-răh-


 hêm-ăl hăb-bă-ri-jôt, bo-rūh mă-ă-bir ă-fê-loh u-mê-bij ô-roh,


 bo-rūh măšăl.lem so-hor tôh lij-rê-ow, bo-rūh šă-ên lě-fo-now lo-ăw-loh

wě - lo šihhoh, lo ho-zob wě - lo mirmoh, lo mässô fonim wě - lo miggâhšô-hăd,
 bo-rûh êl hăj lo-‘ăd wě - gâj-jom lo - nă - sâh, bo-rûh ât - to ă - dô - naj
 ă - lô - hê - nu mă - lăh ho - ô - lom ho-êl hămmăhullol bē - fij ‘ammo,mě -
 šubboh um-fô - or bil - šôn kolhă - si.dowwă - ‘ă - bo.dow ub-ši - rê do-wid bân ji - šăj
 ‘ăh - dē - ho mẽ - ši - hă - ho nă - hăl - lăl - ho ă - dô - noj ă - lô - hê - nu
 biš-bo.hôt u - bizmi-rôt, nô - doh, nē-šăb-bă.hoh, nē.fo - ă - roh,
 nām.li - hoh, năs-kir šē-moh măl - kê - nu ă - lô - hê - nu, jă - hăd,
 jo-hid hăj ho - ô - lo-mim, mẽ-šubboh um-fô - or ‘ă - dē ‘ăd šē - mô.
 bo-rûh ât - to ă - dô - noj, mă - lăh mō.hul.lo! băt.tiš-bo-hôt.

6. jī - hij hē-bôd ă - dô-noj lē - ô - lom, jis.măh ă - dô-noj bē.ma - ‘ă - sow.
 jī - hij šēm ă - dô - noj mẽ - bô - răh, mē - ‘ăt - to wă - ‘ăd ‘ô - lom.
 mim - miz - răh šă - măš ‘ăd mẽ - bô - ô mō - hul - lăl šēm ă - dô-noj.
 rom ‘ăl kol gô - jim ă - dô - noj, ‘ăl hăš - šo - mă - jim kê - bô - dô. etc.

7. 
 hăl.lě.lu-joh, hăl.lě.lij năf.šij ät ă.dô.noj, ă.hăl.lě.loh ă.dô.noj bă.hăj-joj,

 ă.zämmă.roh lô.lô.haj bö.‘o.dij. äl tib.tă.hũ bin.di.bim,bě.băn o.dom šă.ên

 lò.tě.šũ.‘oh. tè.sè.rũ.hô jo.sũb.lă.ăd.mo.tò, băj.jôm hă.hũ o.bě.dũ es.

 tồ.nô.tow. aš.rê šă.êl jă.ăgôb.bă.ăz.rô, sib.rô.‘äl ă.dô.noj ă.lô.

 how. ‘ô.săh šo.mă.jim wo.o.raš, ät hăj.jom.wă.ät kôl ă.săr.bom.hă.šô.mêr

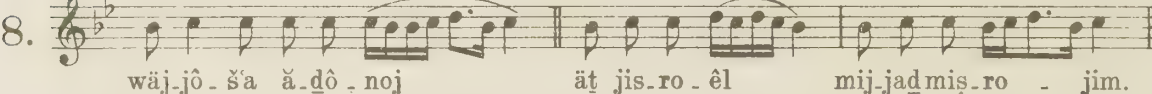
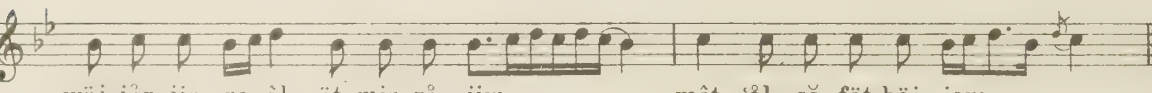
 ă.măt.lô.‘ô.lom, ‘ô.săh miš.pot.la.‘ă.šũ.gim, nô.tên.lă.hăm.lo.rô.‘ê.bim.

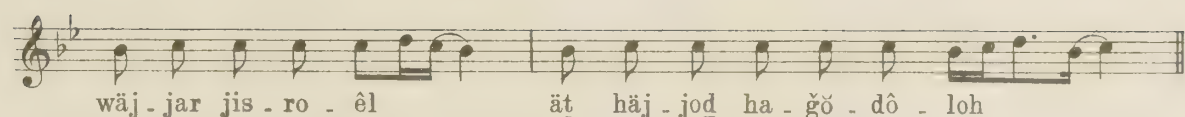
 ă.dô.noj măt.tir ă.su.rim, ă.dô.noj pô.gê.ăh.‘iw.rim, ă.dô.noj zô.

 gêf.kě.fu.fim, ă.dô.noj ô.hêb.săd.di.gim, ă.dô.noj šô.mêr ät gê.rim, jo.

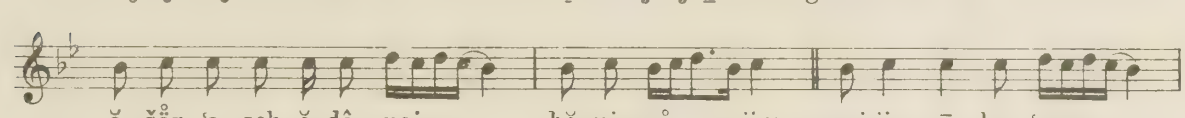
 tòm.wă.ăl.mo.noh jô.‘ô.dêd.wě.dă.răh.ră.šo.im jă.‘aw.wêt.jim.lôh ă.

 dô.noj lô.‘ô.lom, ă.lô.hă.jih.sij.jôn.lě.dôr.wo.dôr, hăl.lě.lu-joh.

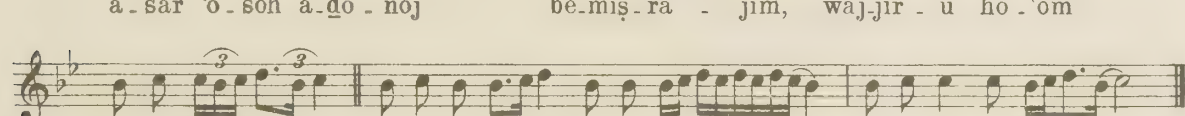
8. 
 wăj.jô.šă.ă.dô.noj ät jis.ro.êl mij.jad.miš.ro.jim.
 băj.jôm.hă.hũ

 wăj.jăr.jis.ro.êl ät miš.ră.jim mêt.‘äl.sě.făt.hăj.jom.



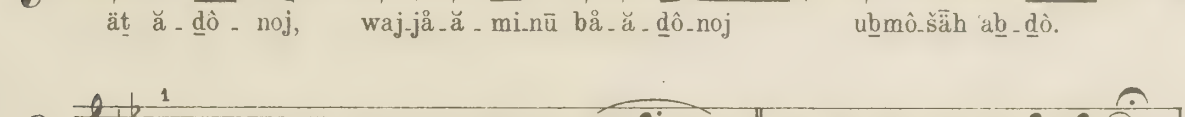
wä_j - jar jis - ro - êl ät hä_j - jod ha - gö - dô - loh



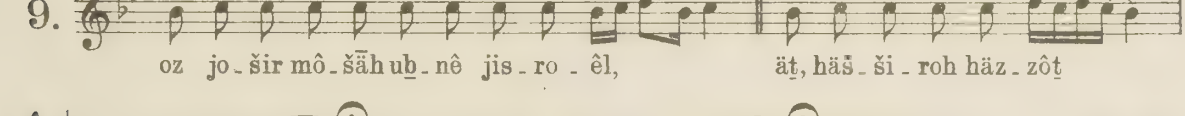
ă - šār 'o - soh ă - dô - noj bē - miš - rā - jim, waj - jir - ū ho - 'om



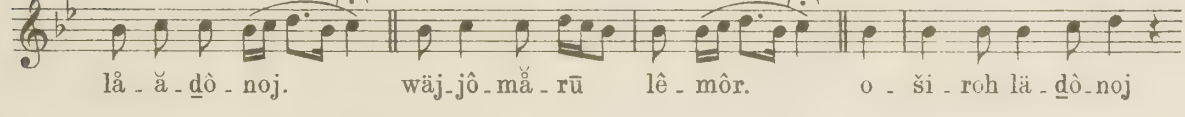
ät ă - dô - noj, waj - jā - ă - mi - nū bā - ă - dô - noj ubmô - šāh 'ab - dô.

9. 

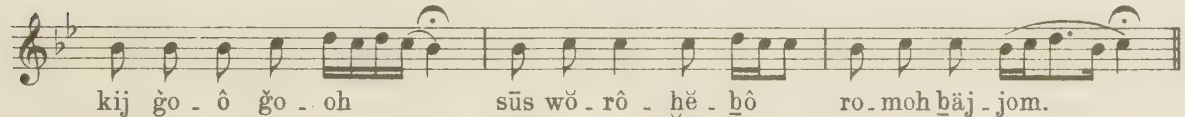
oz jo - šir mô - šāh ub - nē jis - ro - êl, ät, hās - ši - roh häz - zôt



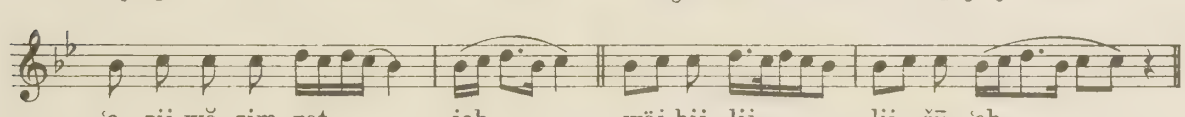
lā - ă - dô - noj. wāj - jō - mǎ - rū lê - môr. o - ši - roh lā - dô - noj



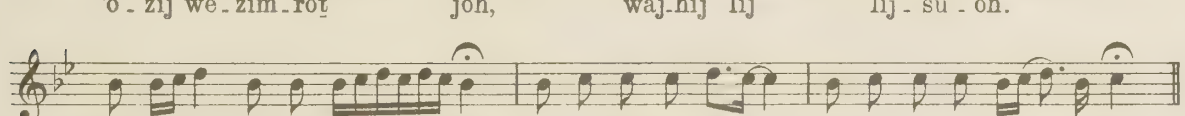
kij gö - ô gö - oh sūs wō - rô - hē - hô ro - moh bāj - jom.



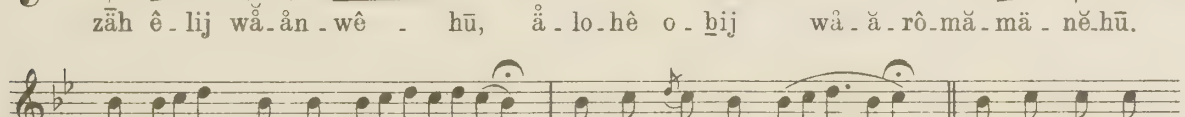
'o - zij wē - zim - rot joh, wāj - hij lij lij - šū - 'oh.



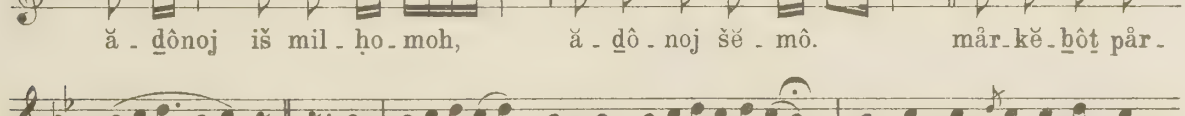
zāh ê - lij wā - ǎn - wē - hū, ă - lo - hē o - bij wā - ă - rô - mǎ - mǎ - ně - hū.



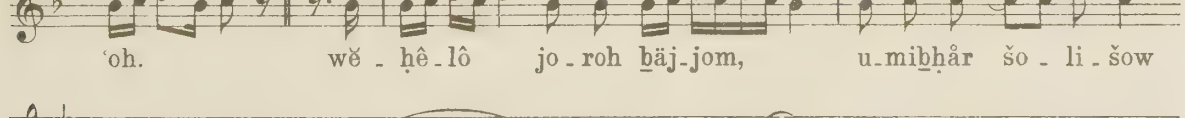
ă - dônoj iš mil - ho - moh, ă - dô - noj šē - mô. mār - kē - bôt pār -



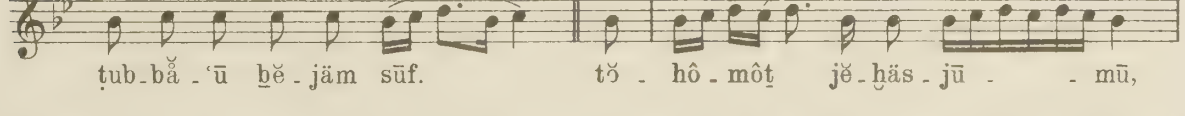
'oh. wē - hē - lô jo - roh bāj - jom, u - mi bħār šo - li - šow



tub - bā - 'ū bē - jān sūf. tō - hô - môt jē - hās - jū - mū,



jo - rā - ă - bim - šō - lôt kō - mô o - bān. jī - mi - ně - ho ă - dô - noj



nā - ă - do - rij bāk - kō - ah, jī - minē - ho ă - dô - noj tir - ʾās ô - jēb.

ub - rôb gǒ - ô - ně - ho tă - hǎ - rós go - mǎ - ho, tǎ - šăl.lăh hǎ - rô -
 ně - ho jô - hǎ - lê - mô kǎg - gǎš. ub - rū - ah ăp - pǎ - ho
 nǎ - ăr - mū mǎj - jim, ni - sǎ - bū hǎ - mô nêd nô - zǎ - lim,
 gof - ū - tǎ - hô - môt bǎ - lăb jom. o - mǎr ô - jêb:
 ăr - dôi, ăs - siǵ, ă - hăl - lēg šo - lol, tim - lo - ê - mô năf - šij,
 o - ri - g hǎrbij, tô - ri - sê - mô jo - dij. no - šăf - to bǎ - ru - hǎ - ho
 kis - so - mô jom, so - lă - lū kǎ - ô - fǎ - rǎt bǎ - mǎj - jim
 ăd - di - rim. mij ho - mô - ho bo - ê - lim, ă - dō - noj,
 mij ko - mô - ho nǎ - dōr bag - gô - dǎš, nô - ro tǎ - hil - lôt, 'ô - sǎh fǎ - lă.
 no - ti - to jǎ - mi - ně - ho tib - lo - ê - mô o - rǎš. no - hi - to bǎ - hǎs -
 dǎ - ho ăm zū gǒ - ol - to, nê - hăl - to bǎ - 'o - zǎ - ho ăl - ně -
 wê god - šă - ho. šom - 'ū ăm - mim jir - gô - zūn,

hīl o - hāz , jō - šě - bēj fě - lo - šāt, oz ni - b hā - lu
 ă - lu fēj ă - dôm, ê - lēj mô - ăh jō - hă - zê - mô
 ro - ăd, no - mô - gū kôl jō - šě - bēj hă - no - ăn.
 tip.pôl ă - lê - hām ê - mo - toh wo - fā - hăd, bi - gēdôl zô - rô - ă - ho
 ji - dē - mū ko - o - bān. ăd jă - ă - bôr ă - mē - ho ă - dō - noj,
 ăd jă - ă - bôr ăm zū go - ni - toh. tē - bi - ê - mô wē - tīt - to -
 ê - mô bă - hă - nă - hă - lo - tō - ho, mo - hōn lě - ših - tē - ho
 po - ăl - to, ă - dō - noj, mi - gē - doš, ă - dō - noj,
 kô - nă - nū jo - dă - ho. ă - dō - noj ji - m - lôh lō ă - lom wo - ăd.
 kij hō sūs par - ô bē - ri - h - bô ub - fo - ro - šow bāj - jom
 wāj - jo - šoh ă - dō - noj ă - lê - hām ăt mēj hāj - jom
 ub - nēj jis - ro - êl ho - lē - hu bāj - jăb - bo - šoh bē - tōh hāj - jom.

10. *hazan* *qahal*

bo-rě-hu ät ä-dô-noj hämmě-bô-roh bo-ruh ä-dô-noj

hazan

hämme-bô-roh lö-ô-lom wo-äd bo-ruh ät-to ä-dô-noj ä-lô-

hê-nu mǎ-läh ho-ô-lom jô-sêr ôr u-bô-rê hô-šäh ô-säh šo-lôm u-

bô-rê ät hak-kôl. hammê-ir lo-o-răș wě-läd-do-rim ô-lä-ho

hammâ-häddêš bē-hol jôm to-mid ma-ä-sê bē-rê-šit. mo rab-bū ma-ä-

sä-ho ä-dô-noj kullom bô-hoh moh'o-si-to mol-oh ho-o-răș gin-jo-nä-ho

ham-mǎ-läh ham-mô-rô-mom šê-mô lě-bäd-dô mē-oz hämmě-šub-boh

hämme-fô-or wě-hämmis-näs-sê wě-toh mi-jě-môt ô-lom. etc.

11. *qahal*

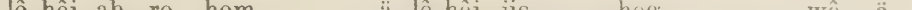
go-dôš go-dôš go-dôš ä-dônoj

šê-ho-ôt mē-lô hol ho-o-răș kě-bô-dô.

12. *hazan*

ä-dô-noj sē-fo-taj tif-toh u-fij jağ-ğid tē-hil-lo-tä-ho.

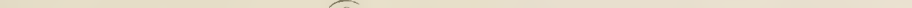
bo-ruh ät-to ä-dô-noj ä-lô-hê-nu wě-lô-hēj ä-bô-tē-nu



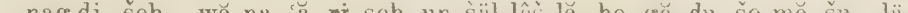
 ä - lô - hêj ab - ro - hom

ja - 'ă. gôb ho. êl hăg-gô-dôl hăg-gi. bôrwă. hăn nô. ro êl 'ăl-jôn gômêl hă-so-dim

tô-bim wô-gô-nej hakkôl zô-hêr hă-sě-děj o-bôt ū-mê-bi gô-êl lib-něj


 bẻ - nê - hăm, mấ - lăh rả - hắ - mon mô - 'si - 'a u - mo - gên bo - ruh ăt -

to ă - dō - noj mo - gēn ab - ro - hom. o - mēn. etc.

13. 
nag.di - soh wě-na - ě - ri - soh un - sāl.lês lě - ho gě - du - šo mě - šu - lä - šät

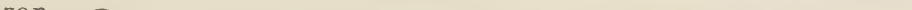
käd-do-bor-ho - o-mur'al jad ně-bi-oh wö-go-ro zäh äl zäh wö-o - mār

qahal
go - dôš go - dôš go - dôš



 ă - dô - noj sě - bo - ôt mě - lô hol ho - o - răs kě - bô - dò

hazan *3*



kě - bô-dô wô-hô-dô mo-lê ho - 'ô-lom kul-lô um-šo-rà-tow sô - ä-lim zäh

lo-zäh aj - jêh mǒ-gôm kě - bô - dô, qahal
mě - šab-bă . him wǒ - ô - mǎ - rim,

bo - ruh kě - bôd ă - dô - noj mim - mē - gô - mô.

hazan

mi - mē-gō-mē-ḥo māl.kē - nu tō - fi - 'a wē-tis-nās.sē wē-tim.lôḥ 'o - lê - nu

kij mā-ḥākkim o - - nu loḥ, mo-taj tim.lôḥ bē-šij-jon bō - go.rôḥ bā-ḥaj-jê -

nu ub-jo-mê - nu tiš - kôn, tiṭ-ḡād.däl wē - tiṭ-ḡād.däš bē - tōḥ

jē - ru-šo - la - jim'i-roḥ lē-dôr wo - dôr ul-nē-šāḥ nē so-ḥim wē - ê - nē - nu

tir - ā - noḥbēmal.ḥuṭ'uz - zoḥ kād.do-ḥor ho - o.mur bē-ši - rê god.šoḥ 'al jād

qahal

do.wid'ah-doh mē-ši-ah šid-goh. jim.lôḥ ā-dô-noj lô - ò - lom.

ā - lô - ḥaj - jih šij - jôn lē-dôr wo - dôr ha - lē - lu - joh.

Musaf qahal

šē.m'a ji - s - ro - êl ā - dô - noj

ā - lô - hē - nu ā - dô - noj ā - ḥod

14. Priest. כהנים hazan Priest. כהנים

jē - ḥo - ră-ḥā-ḥo ā - dô - noj ā - dô - noj

hazan Priest. כהנים

wē - jiš - mă-rä - ḥo wē - jiš - mă-rä - ḥo

qahal hazan Priest. כהנים

o - mên jo - êr

Priest. rep.

hazan *כהנים* Priest.rep. *כהנים* Priest.rep.
 ă - dō - noj. po - now

hazan *כהנים* Priest.rep. *כהנים* Priest.rep.
 ê - lä - ho wi - hun - nä - ko.

כהנים Priest.rep. qahal hazan
 o - mên jis - po -

כהנים Priest.rep. hazan *כהנים* Priest.rep.
 so now ă - dō - noj
 ê - lä - ho

hazan *כהנים* Priest.rep. hazan *כהנים* Priest.rep.
 wě - jo - sêm lě - ho

hazan *כהנים* Priest.rep. qahal
 šo - lôm, o - mên.

15. qahal
 waj - hij bin.sô - 'a ho - o - rôn wäj - jô - măr mō - šäh gumoh ă - dō - noj

wĩ - jo - fu - su ô - jä . bă - ho wĩ - jo - nu - su mē . san . ä - ho mip - po - nă - ho.

jis . mǎ . hu haš . šo - mǎ - jim wě . to . gēl ho - o - rāš wō - jō . mǎ - ru bağ . gō - jim

ă - dō - noj mo . loh jis . maħ hār . sīj . jon to - gēl - noh bē . noṭ jā - hu . doh lě . ma . 'an

miš - po - ță - ho aš . rê ho - 'om šä . kko - ho lô a - šă . rê ho - 'om šä - ă - dō . noj ă - lô -

hazan
 how. gǎ - dě - lu lä - ă - dō - noj it - tij un - rô - mǎmo šě . mō jāħdow.

II Sabbat שבת

16. ^{qahal}
 lä - mē - nāṣ - sē - aḥ 'al hāg - ġi - tīt mi - z - mōr lē - dō - wīd.

ă - dō - noj ă - dō - nē - nu mohād - dir ši - mē - ḥo bē - ḥol ho - o - rāṣ

ă - šār tē - noh hō - dē - ḥo 'al hāš - šo - mo - jīm. mippij 'ō - lē - lim wē -

jō - nē - gim jis - sād - to 'ōz lē - mā - 'an šō - rā - rā - ḥo lē - hāš - biṭ 'ō -

jēb u - miṭ - nag - gēm kij ār - āh šo - mā - ḥo mā - ā - sē āṣ - bō -

'ō - tā - ḥo jo - rē - aḥ wē - ḥo - ḥo - bim ă - šār kō - nān - to. etc.

17. ^{Solo יחיד}
 šir hāš - ši - rīm ă - šār liš - lô - mò. jiš - šo - gē - nij

mi - nē - ši - gōt pi - hu kij tō - bim dō - dā - ḥo mij - jo - jīm.

lă - rē - āḥ šē - mo - nā - ḥo tō - bim šā - măn tu - rāg

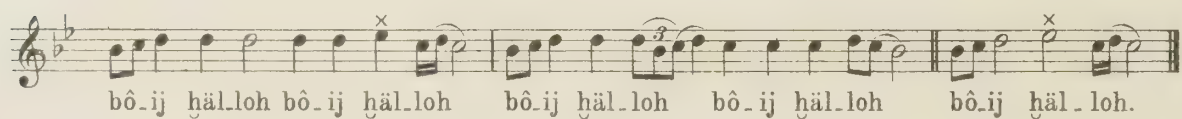
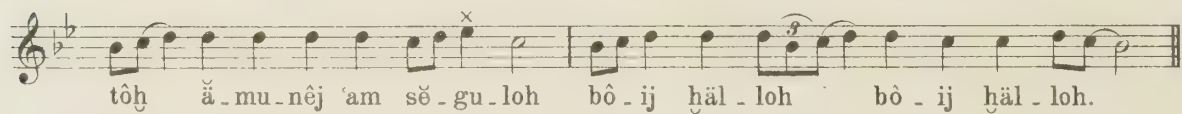
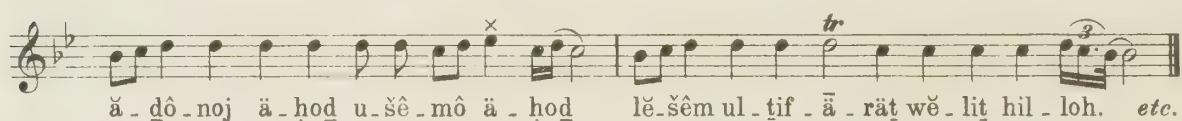
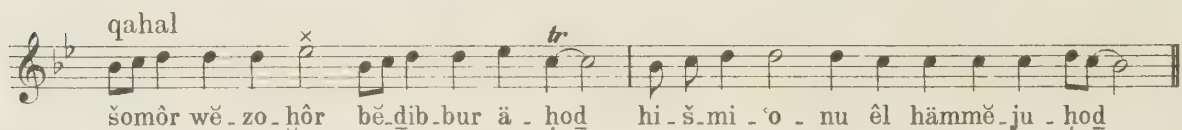
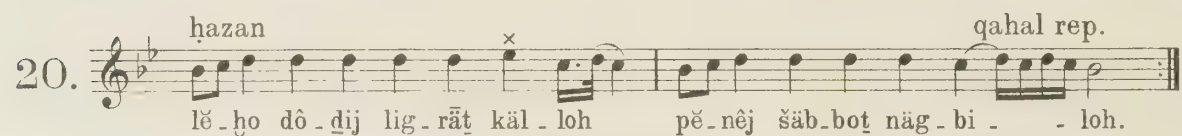
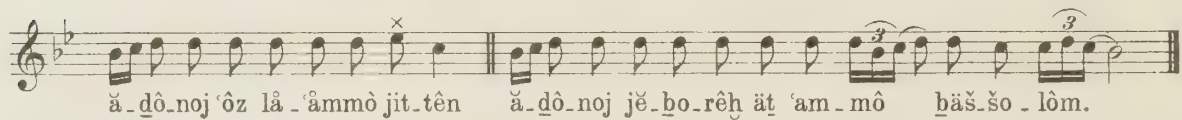
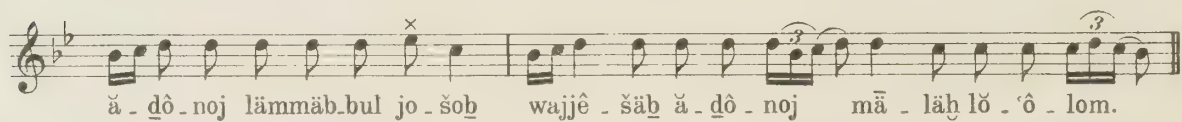
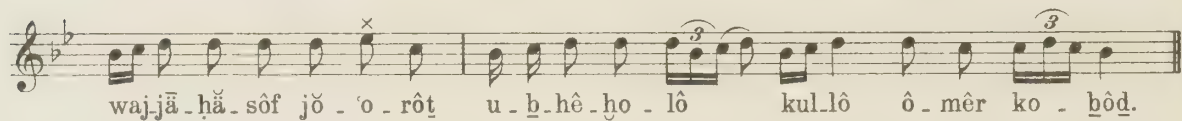
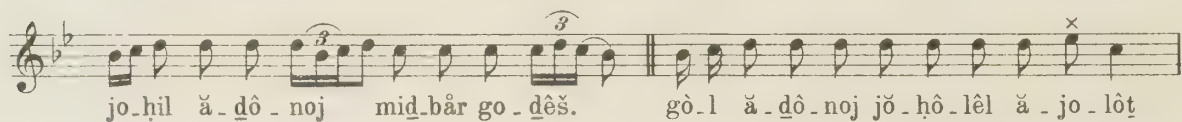
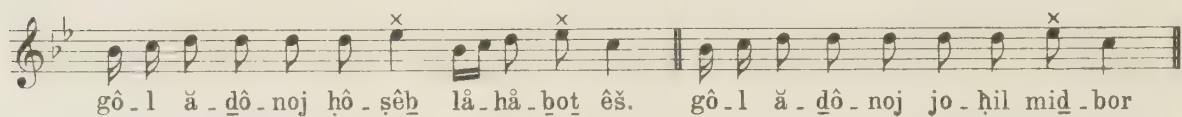
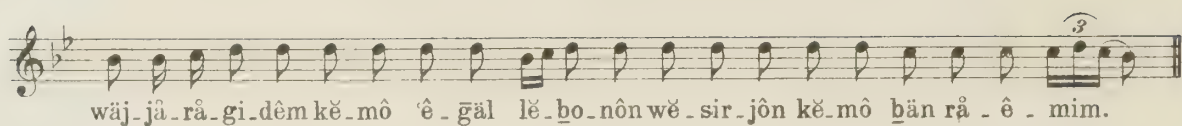
šē - mā - ḥo 'al kēn 'ă - lo - mōt ă - hē - bu - ḥo. etc.

18. qahal

ši - r hăș. ši - rim ă - șăr li - șe - lo - mo. jiș - șo - gē - nij mi - nē -
 ši - gôt pi - hu kij tô - bim dô - dă - ho mij - jo - jin. lă - rē - ăh
 șe - mo - nē - ho tô - bim să - măn tu - răg șe - mă - ho 'al kên 'ă - lo - môt
 ă - hē - bu - ho. moș - hē - nij ă - hă - ră - ho no - ru - so, hă - bi - a - nij
 hăm - mă - lăh hă - do - row no - gi - loh wē - nis - mă - hoh boh năz - ki -
 roh dô - dă - ho mij - jă - jin mê - șo - rim ă - hē - bu - ho. etc.

19. qahal

mi - zmôr lē - do - wid ho - bu lă - dô - noj bē - nēj ê - lim ho - bu lă - dô - noj
 ko - bôd wo - 'ôz. ho - bu lă - dô - noj kē - bôd șe - mô hi - șe - tă - hă - wu lă - dô - noj
 bă - hăd - răț gô - dăș. gô - l ă - dô - noj 'al hăm - mă - jim ê - l hăk - ko - bôd hir - 'im
 ă - dô - noj 'al măj - jim rab - bim. gô - l ă - dô - noj bāk - kô - ăh
 go - l ă - dô - noj bă - ho - dor. go - l ă - dô - noj șo - bē - r ā - ro - zim
 wă - jē - șăb - bē - r ă - dô - noj ă - t ăr - zēj hă - lē - bo - nōn.



22. *hazan* *tr.*
 bār jō - həj nim - šāh - to äš - rä - ho šā - män so - sön mê - hə -
qahal *tr.*
 bē - rä - ho. *qahal rep.* bār jō - həj šā - män miš - hət
 gō - dāš nim - šāh - to mim - mid - dāt häg - gō - dāš no - so - to
 šiṣ nē - zār häg - gō - dāš ho - buš 'al ro - šē - ho pā - ä - rä - ho.

23. *qahal*
 miz - mōr šir lē - jōm häš - šāb - bot tob lö - hō - dōt lä - dō - noj ul - zämmēr
 lē - šim - ho 'äl - jōn lē - häğ - ğid bāb - bō - gār ḥas - dā - ho wā - ā - mu - not -
 tā - ho bāl - lē - lōt 'ā - lēj o - sōr wā - 'ā - lēj no - bāl 'ā - lēj hiğ - ğo - jōn bē - hin - nōr
 kij sim - maḥ - ta - nij ä - dō - noj bē - fo - 'ō - lä - ho bē - mā - 'ā - sēj
 jo - dā - ho ä - ran - nēn mäh ğo - dē - lu mā - 'ā - sā - ho ä - dō - noj mō - ōd 'o -
 mäh - gu maḥ - šē - bō - tā - ho iṣ bā - 'ār lô jē - dā uḥ - sil lô jo - bin ät zōt
 bif - rô - āḥ rä - šo - 'im kē - mō 'ē - sāḥ wāj - jo - ši - su kol pō - 'ā - lej
etc.
 'o - wān lē - hiš - šo - mēdom 'ā - dēj 'ād wā - ät - to morôm lö 'ō - lom ä - dō - noj.
tr.
 lé - häğ ğid kij jo - sōr ä - dō - noj su - rij wō - lô 'āw - lo - to bō.

24. qahal

jiḡ - dāl ă - lô - him hăj wi - jiš - tăb - băh nim - ʃo wă -

ên êt ăl mē - ʃi - u - tô. ă - hōd wă - ên jo - hīd

kē - ji - hu - dō nă - ă - lăm wē - ên sōf lă - ăh - du - tô. ên lô dē - mut hăḡ - ḡuf

wē - ê - nô ḡuf lo na - ă - rōh ê - low ḡă - du - ʃo - tô.

ḡăd mōn lē - hol do - bor ă - ʃār nih - ro ri - sōn wē - ên rē - ʃit lă - rē - ʃi - tô.
hin - nô ă - dōn 'ô - lom lē - hol nô - ʃor jō - rāh ḡē - du - lo - tô u - mal hu - tô.

ʃă - fa nē - bu - o - tô nē - to - nô ăl ăn - ʃej sē - ḡu - lo -

tô wē - ti - fă - ă - r - tô. lô gom bē - jis - ro - êl
tô - răt ă - măt no - tăn

kē - mō - ʃăh 'ôd no - bij u - măb - biṭ ăt tē - mu - no - tô. etc.
lă - 'am - mō êl 'al jăd nē - bi - ô năămăn bē - tô.

mē - tim jă - hăj - jăh êl bē - rob hă - sē - dō bo - ruḡ ă - dēj 'ăd

ʃēm tē - hil - lo - tô. ê - lăh ʃē - lôš 'ăs - rē hēm 'ig - go - rim

ji - sōd tô - răt mō - ʃăh ă - măt u - nē - bu - o - tô.

25. ^{hazan}

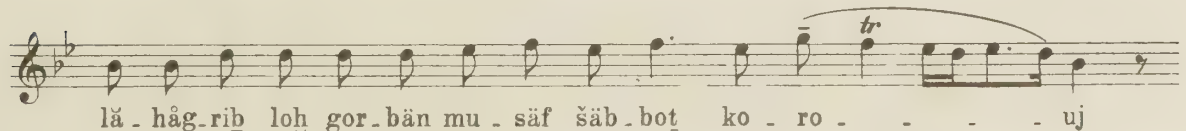
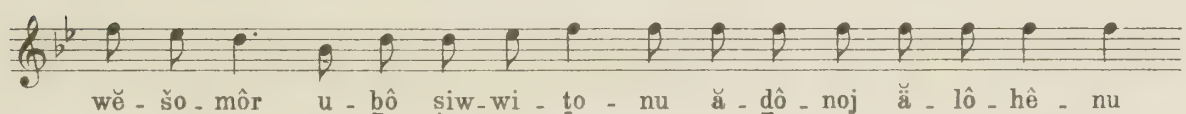
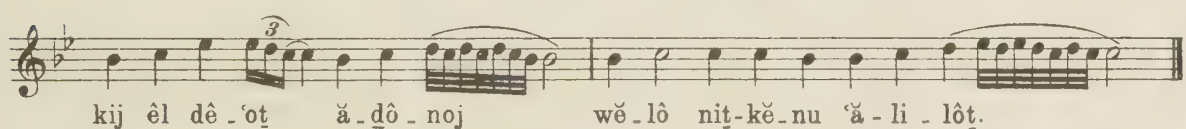
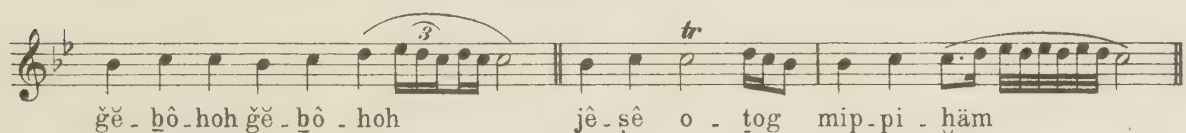
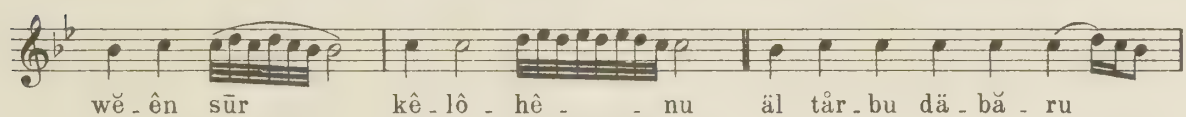
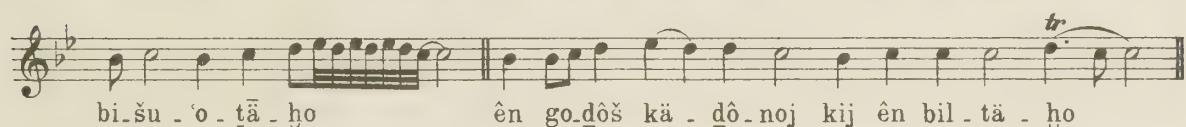
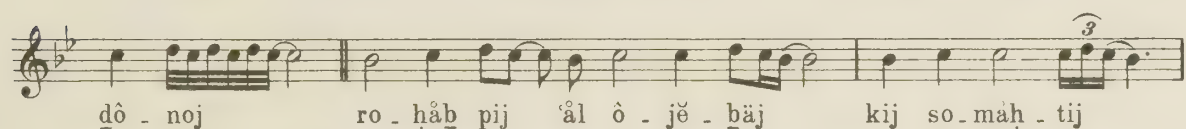
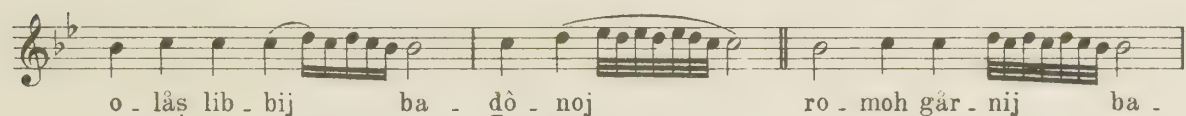
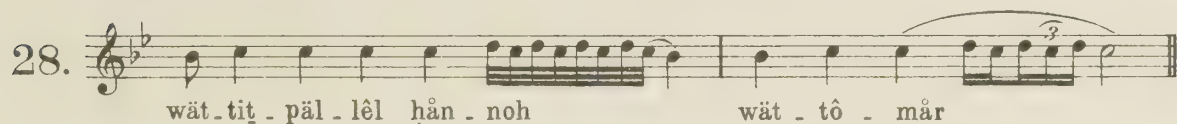
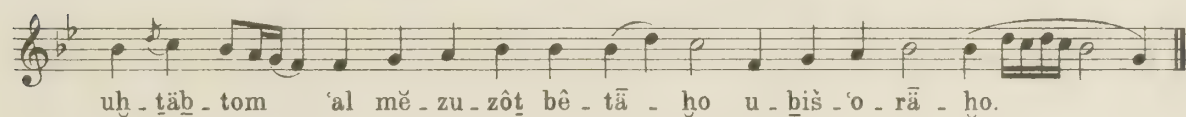
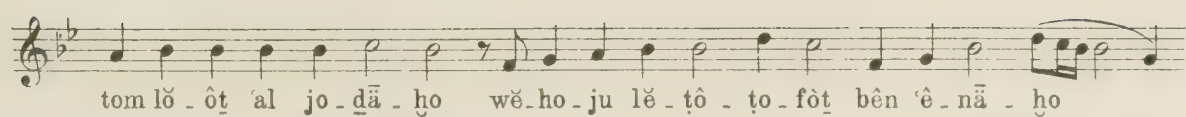
 jismăh mō - șăh bē - măt - năt hăl - gō kij 'ă - băt nă - ă - mongo - ro - to lô
 kē - lil tif - ă - răt bē - rô - șô no - tăt - to bō - 'om - dō lē - fo - nă -
 ho 'al hăr si - naj șē - nēj lu - hōt ă - bo - nim hō - rid bē - jo - dō
 wē - ho - tub bo - hēm șē - mi - răt șăb - bot wē - hēn ko - tub bē - tō - ro - tă - ho
 wē - șo - mē - ru bē - nēj jis - ro - êl ăt hăș - șăb - bot la - 'ă - sōt ăt - hăș - șăb -
 bot lē - dō - rô - tōm bē - rit 'ô - lom bē - nij u - bēn bē - nēj jis - ro - êl ô - hi
 lō - 'ô - lom kij șē - șăt jo - mim 'o - soh ă - dō - noj ăt hăș - șo - mă - jim wă - ăt
 ho - o - răș ^{qahal} u - băt - jōm hăș - șē - bi - 'ij șo - băt wăj - jin - no - făș.

26. ^{hazan}

 jis - mă - hu bē - mal - hu - tă - ho șô - mă - rēj șăb - bot
 wō - gō - ră - ej 'ô - năg 'am mē - gă - dē - sēj sē - bi - 'ij.
 ă - lô - hē - nu wē - lô - hēj ă - bō - tē - nu ră - sēj no bim - nu - ho - tē - nu
 gă - dē - șē - nu bē - miș - wo - tē - ho wē - tēn hăl - gê - nu bē - to - ro - toh

wě - sā - mäh näf - šê - nu bi - šu - 'o - toh wě - sā - bě - 'ê - nu
 miṭ - tu - boh wă - tă - hêr lib - bê - nu lö - 'ob - doh bi - ă - măt
 wě - han - hi - lê - nu bă - ă - hă - boh ub - ro - sôn šăb - bo - töt god - šoh
 wě - jo - nu - hu bom jis - ro - êl ô - hă - bėj šě - mă - ho bo -
 ruḥ at - to ă - dō - noj meğăddēs haššăb - bot. o - mên. qahal

27. šēm'a jis - ro - êl ă - dō - noj ă - lô - hê - nu ă - dō - noj ă -
 hod. wô - o - hăb - to êt ă - dōnoy ă - lô - hă - ho bēhol lē - bo - bă - ho
 ub - hol năf - sē - ho ub - hol mō - ô - dă - ho wō - ho - jū
 hăd - dē - bo - rim ho - ê - lăh ă - šăr o - nô - hij mē - šaw - wă - ho
 hăj - jôm 'al lē - bo - bă - ho wě - šin - năn - tom lē - bo - nă - ho
 wě - dib - bār - to bom bē - šib - tē - ho bē - bē - tē - ho ub - lăh - tē -
 ho hăd - dă - răh ub - šoh - bē - ho 'ub - gu - mă - ho ug - šăr -



ji - hij ro - sôn mi - lě - fo - nă - ho ă - dō - noj ă - lô - hē - nu
 šă - tă - ă - lē - nu lă - ăr - sē - nu wě - tiť - to - 'ē - nu biġ - bu - lē - nu
 wě - šom na - 'ă - säh lě - fo - nă - ho ăt gor - bē - nôt hô - bô - tē - nu
 qahal
 tē - mi - dim kě - sid - ron u - mu - so - fin kă - hil - ho - ȳom. etc.

30. qahal
 ă - dôn ô - lăm ă - šăr mo - lăh bă - tă - rām kol jě - šir niġ - ro, lē - 'ēt na - ă - so bă -
 hăf - sô kôl ă - zăj mă - lăh sē - mô nig - ro, wă - ă - hă - rej kiġ - lôť hăk - kôl lē -
 bäd - dō jim - lôh nô - ro, wô - hu ho - joh wô - hu hô - wăh wô - hu jih - jăh bē -
 tiť - o - roh, wô - hu ă - hod wě - ên sē - nij lē - ham - šil lô lă - hăh - bi - roh. etc.

31. ê - li - jo - hu hăn - no - bij u - mo - ši - ăh bân do - wiđ jo - bô - u ê -
 lê - nu wi - bă - sē - ru - nu bē - bin - jăn bêt hăm - mi - g - doš ub - tig - gun jě -
 ru - šo - lă - jim wě - nô - măr o - mên, ê - li - jo - hu hăn - no - bij.
 iș ă - šăr gin - nē lē - sēm ho - êl iș bu - săr šo - lôm 'al jăđ jě - gu - ti - êl
 iș goš wăj - hăppêr 'al ă - dăt bē - nej jis - ro - êl, ê - li - jo - hu hăn - no - bij.

III Feasts מועדים

Festtage.

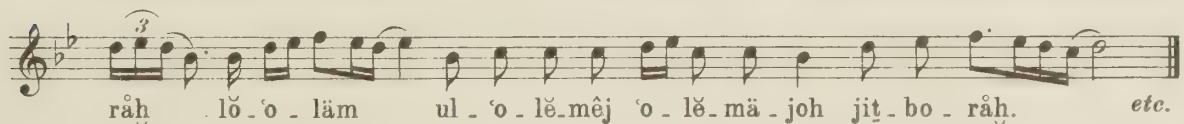
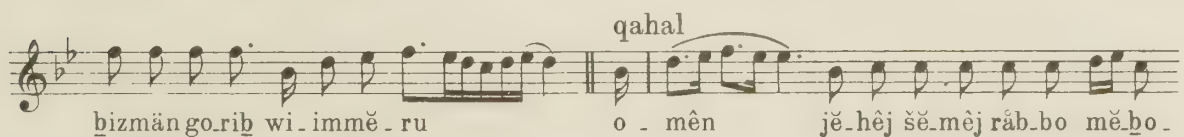
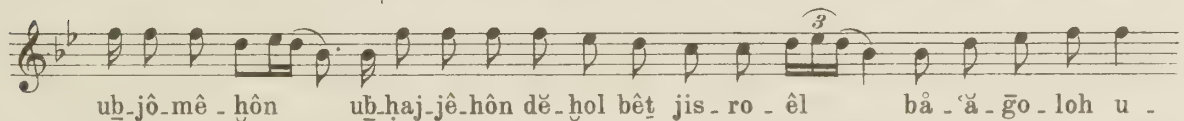
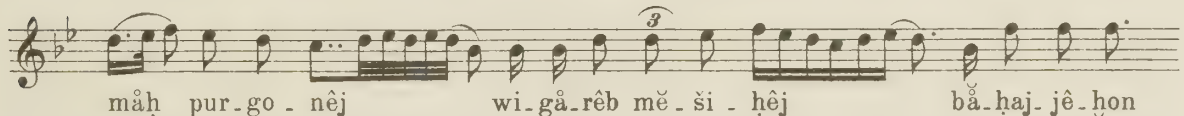
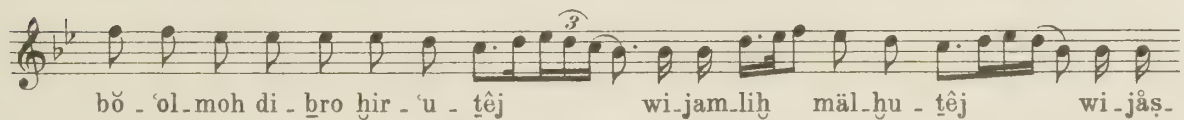
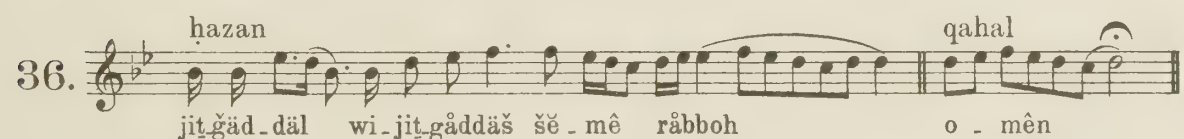
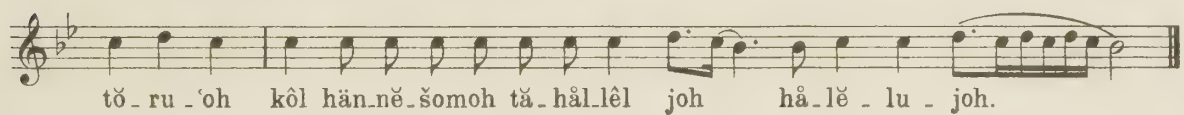
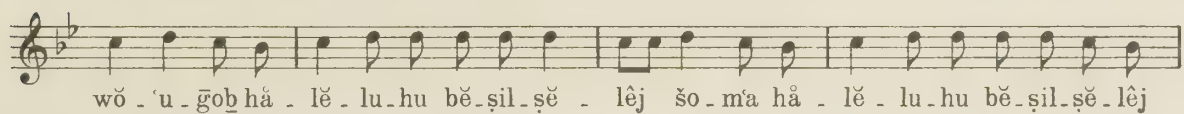
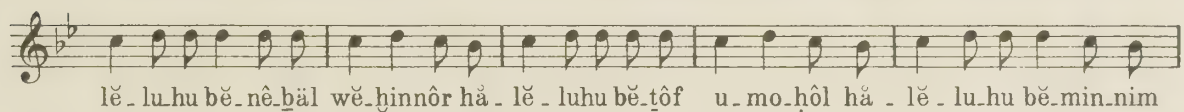
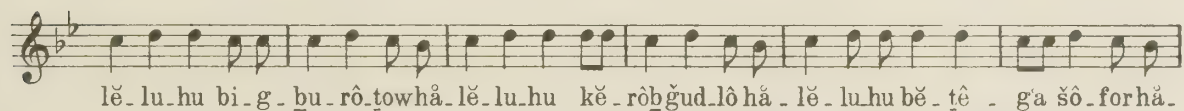
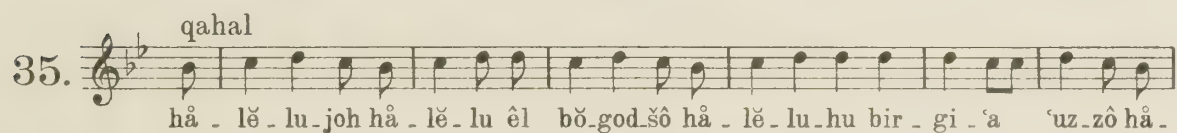
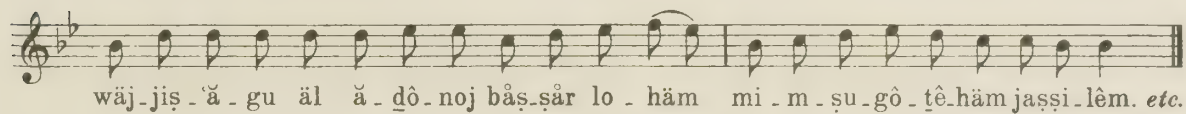
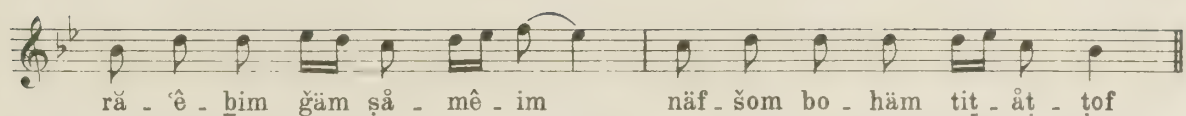
32. *hazan*
 bo - ruḥ ät - to ädô - noj ä - lô - hê - nu mää - läḥ ho - 'ô - lom ä -
 šār gi - dē - šo - nu bē - miš - wô - tow wē - ši - w - wo - nu liḡ - môt ät
qahal
 hā - hāl - lēl. hāl - lē - lu - joh hāl - lē - lu - joh
hazan *qahal*
 hā - lē - lu 'ab - dēj ä - dō - noj hāl - lē - lu - joh
 hā - lē - lu ät sēm ä - dō - noj
hazan *qahal:*
 ji - hij sēm ä - dō - noj mō - bō - roh mē - ät - to wä - 'äd 'ô - lom
 mimiz räḥ šā - mäs 'äd mō - bō - ô mō - hul - lol sēm ä - dō - noj
hazan *qahal:* *hazan*
 rom 'äl kol ḡô - jim ä - dō - noj mij kä - dō - noj
 'äl häš - šo - mä - jim kē - bō - dō
hazan *qahal:* *hazan* *qahal:*
 ä - lô - hê - hu hām - mäg - bi - hij lo - šo - bāt
hazan *qahal:*
 hām - mäs - pi - lij lir - ôt bäs - šo - mä - jim u - bō - o - räs
hazan *qahal:* *hazan* *qahal:*
 mē - gimij mē - 'o - for dol mē - aš - pôt jorim äb - jôn
hazan *qahal:* *hazan*
 lö - hō - si - bij 'im nē - di - bim mō - ši - bij 'ä - gā - rät
 'im nē - di - bēj 'ām - mō
hazan *qahal:* *hazan* *qahal:*
 hāb - bā - jit ēm hāb - bo - nim sē - mē - hoh.

33. *ḥazan* *qahal rep.* *ḥazan*
 bě-šet jis-ro-êl mimmiş-ro-jim bêt jă-ă-gôb mê-
qahal *ḥazan*
 ăm lô-êz hă-lě-lu-joh etc. o-hab-tij kij jiš-mă
qahal rep. *ḥazan*
 ă-dô-noj ăt gô-lij ta-hă-nu-noj kij hiț-to oz-nô
qahal etc.
 lij ub-jo-măj âg-roh. hă-lě-lu-joh
qahal rep. *ḥazan*
 hă-lě-lu ăt ă-dô-noj kol gô-jim șă-bô-hu-hu
qahal *ḥazan*
 kol ho-um-mim hă-lě-lu-joh etc. bo-ruh hăb-bo
qahal *ḥazan* *qahal rep.*
 bě-șem ă-dô-noj bê-răhnu-hăm bēșem ă-dô-noj. etc.

Păssover. פסח

Ostern.

34. *qahal*
 hô-du lă-ă-dô-noj kij tōb kij lō-ô-lom hăs-dô
 jô-mô-ru gǒ-u-lěj ă-dô-noj ă-șăr gǒ-o-lom mij-jăd sor
 u-mê-ă-ro-sôt gi-bă-șom mimmiz-roh u-mim-mă-ă-rob
 miș-șo-fôn u-mij-jom to-‘u bāmmidborbi-și-môn do-răh ‘ir mô-șob lo mo-șo-u



37. 
 mäh niš-tän-no hăl-läj-loh hăz-zähmin kol hăl-lê-lôt šă-bě-hol hăl-lê-lôt

 ên o-nu ma-t-bi-lin ă-fi-lu pă-ăm ă-hot hăl-läj-loh hăz-zäh

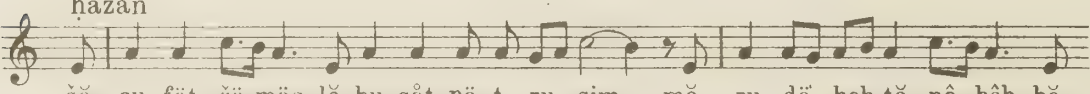
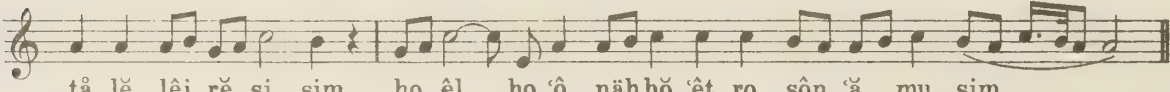

 šě-těj fô-o-mim šă-bě-hol hăl-lê-lôt o-nu o-hě-lin homêş u-măş-şoh

 wě-hăl-läj-loh hăz-zäh kul-lô maş-şoh šă-bě-hol hăl-lê-lôt o-nu

 ô-hě-lin šă-or jô-ro-gôt wă-hăl-läj-loh hăzzäh mō-rô-rim

 šă-bě-hol hăl-lê-lôt o-nu ô-hě-lin bën jô-şě-bin u-ben mē-sub-

 bin wă-hăl-läj-loh hăzzäh kul-lo-nu mē-sub-bin.

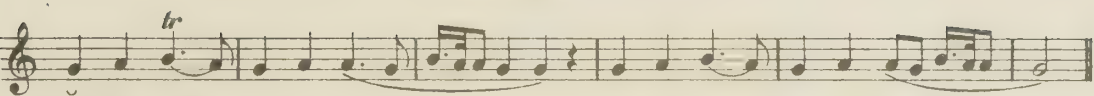
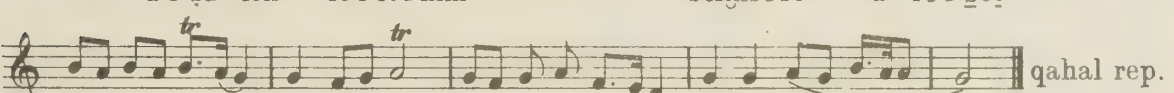
hazan
 38. 
 šě-zu-făt šă-măs lö-hu-săt pă-t-ru-sim mō-ru-dă-hoh tē-nô-bēb bă-

 tă-lě-lěj rě-si-sim ho-êl ho-ô-năh bô-êt ro-şôn ă-mu-sim

 mo-gên hū lě-hol hă-hô-sim. qahal rep: „mogên“ etc.

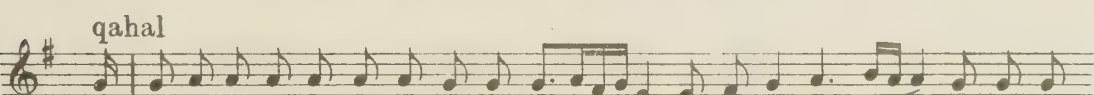
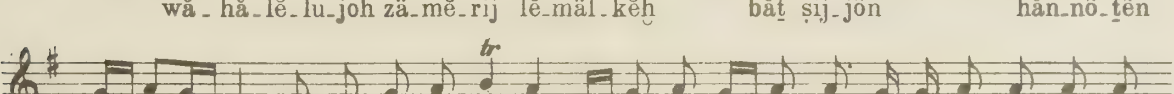
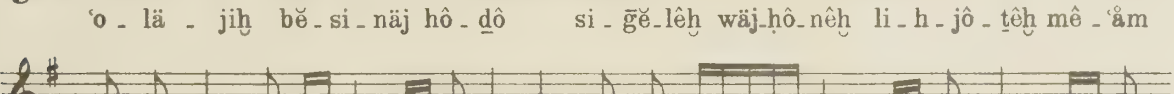
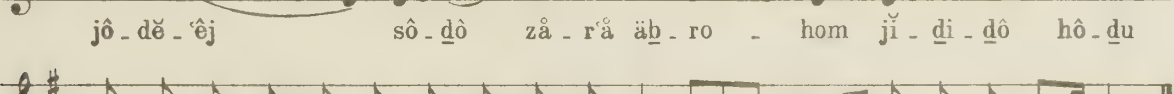
hazan
 39. 
 ă-lô-hē-nu wē-lôhēj ă-bô-tē-nu bă-tă-lělēj ô-roh to-ir ă-do-moh
 - - - bērohhoh tēborēh ă-do-moh
 - - - ġi-loh to-ġil ă-do-moh

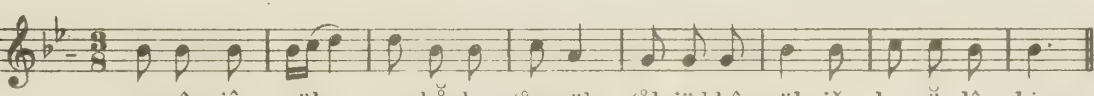
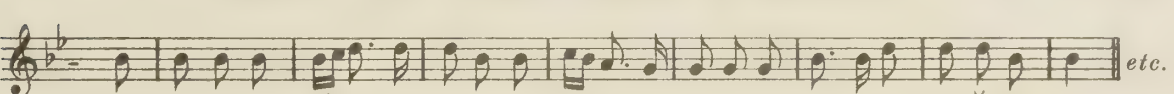
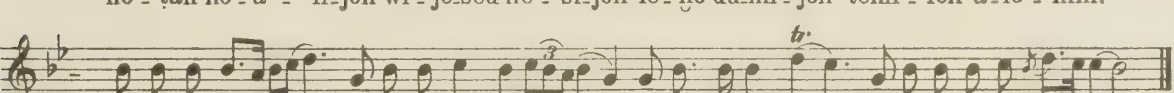
 on-noh hô-ri-dē-hu lö-ô-roh
 li-bě-ro-hoh } o-mên. etc.
 hazan qahal

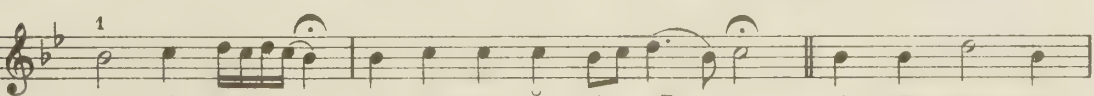
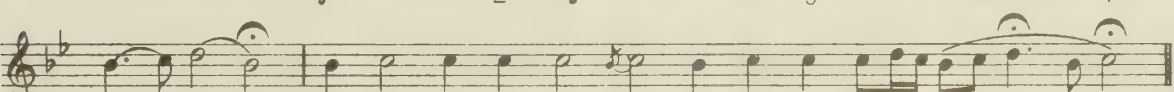
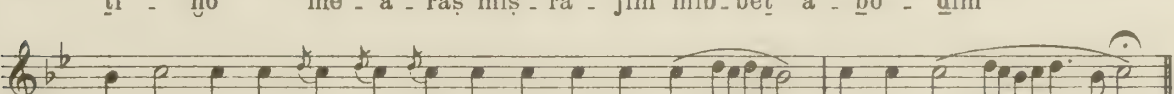
Pentecost שבועות

Wochenfest.

40. 
 ă - su loh lă - fo - nim bē - his - sē ă ro - bôt

 lă - ă - răș mē - su - hoh bă - hă - bē - lēj ă - ho - bôt. qahal rep.

qahal
 41. 
 wă - hă - lă - lu - joh ză - mē - rij lă - mäl - kēh băt sij - jôn hân - nô - tēn

 'o - lă - jih bē - si - nāj hō - dō si - gē - lēh wāj - hō - nēh li - h - jō - tēh mē - 'ām

 jō - dē - 'ēj sō - dō ză - r'ă - ab - ro - hom jī - di - dō hō - du

 lă - dō - noj kij tōb kij lō - o - lom hās - dō wă - hă - lă - lu - joh.

42. 
 o - môn jôm zăh no - hă - lu 'ām zăh 'ăl jād hō - zăh iš ho - ă - lô - him.

 nô - tăh ho - ă - lă - joh wi - jō - sēd nē - ši - joh lă - hō - du - mi - joh tēhil - loh ă - lô - him. etc.

 hāj gō - ă - lê - nu zōgōf jo - dē - nu wēhış hārē - nu bē - jē - să ă - lô - him.

43. 
 o - nô - hij ă - dō - noj ă - lô - hă - hō ă - sār - hō - sē -

 ti - hō mē - ă - răș miș - ra - jim mib - bēt 'ă - hō - dīm

 lô - ji - h - jăh lă - hō ă - lô - him ă - hē - rim 'ăl po - noj

lô - ta - 'ă - säh lě - ho fã - sāl wě - hol tể - mu - noh

ă - sār bäs - šo - mă - jimmim - mă - 'āl wă - ă - sār bo - o - răs mit - tă - hăt

wă - ă - sār bämmă - jim mit - tă - hăt lo - o - răs lo tiš - tă - hă - wăh

lo - hăm wồ - lô to - 'oh - dêm kij o - nô - hịj ă - dồ - noj ă - lô - hă - ho

êl găn - noh pô - gêđ ă - wôn o - bôt 'āl bo - nim

'āl šil - lê - šim wă - 'āl rib - bê - 'im lě - šô - nô - oj

wồ - ô - säh hă - säd lo - ă - lo - fim lồ - ô - hă - bāj ul - šô - mă - rěj miš - wô - toj

lô tiš - so ăt sêm ă - dồ - noj ă - lô - hă - ho lăš - šow

kij lo jě - năg - gă ă - dồ - noj ăt

ă - sār jis - so ăt sêm ô lăš - šow zo - hờ ăt jôm hăššăb - bot lă - gă - đê - šô

șê - săt jo - mim tă - ă - bôđ wồ - ô - si - to kol mễ - lăh - tă - ho

wỉ - jôm hă - sê - bi - 'ij šăb - bot la - ă - dồ - noj ă - lô - hă - ho

Hôša'ânôt הושענות

44. *hazan and qahal*
 hò - šă - noh on - no ă - dô - noj hò - ši - 'oh
 no ă - nij wo - hu hò - ši - 'oh no
hazan qahal
 lě - mǎ - 'ă - noh ă - lô - hê - nu hò - šă - noh. etc.
 bô - rě - ê - nu
 ġô - ă - lê - nu

45. *hazan and qahal hazan*
 'ă - nê bě - hô - šă - noh 'ă - nê ă - tu - jim bě - ši - mě - ho
 ro - šim hăb - bo - im bās - su - koh wě - nir - šim
qahal
 'ă - nê bě - hô - šă - noh 'ă - nê ġô - šim bě - mur - bo - jôt
 'ă - ro - boh hăd - do - šim bě - sim - hoh răb - bofi.

46. *qahal*
 hò - ši - 'e - nu bǎ - hǎ - ġi - ġot jôm ă - hod tib - bo - năh šij - jôn bě - rin - noh
 wǎ - hǎ - 'ă - lê - nu lé - tō - hoh bě - si - mě - hoh jir - u ġô - jim wě - jê - bô - šu wǐ -
 jik - ko - lě - mu zo - dim zê - dim ă - hǎ - dǎ - roh bǎ - ăr - bǎ miș - wôt wě - nām -
 li - hoh bi - jom zăh sukkoh wě - hoh nô - măr bē - hiġ - ġo - lô - toh
 mǎl - kê - nu on - no êl no hò - šă - no wǒ - hò - ši - 'oh no.

47. *hazan*
 joh ò - jôm zě - hô - r hăj - jôm bẻ - rit šib-ăt tẻ-mi -
 mã - ho bẻ - ri - t ă - z - roh ă - sả - r o - rảh
 bả - hu - gô - t dot nả - u - mã - ho oh rả - hả - mon
 go-rẻb zẻ-măn pẻ - du - tẻ - nu bả - rả - hả - mã - ho.
qahal
 zoh - rẻ - nu ă - dỏ - noj bir-sỏn ảm - mã - ho.

48. *hazan*
 mỏ - hô - lẻl kỏl wẻ - hỏl jo - hỏl hả - jẻh ni-d-ros lẻ.
 dỏ - rả - sả - ho wả - him - mo - sẻ wả - hi-t-rả - sẻ
 lả - ảm dỏ - fẻ-gẻj dẻ - lo - tả - ho bả - hảz - ki - rom zẻ -
 hu - t a - b - rom wẻ - si - d - gả - t kol hả - si - dả - ho
 sả - ẻ ni - bom bả - hi - t - gả - rả - bom bẻ - lỏ - lả - bom lẻ - sả - hả - rả - ho
qahal
 zoh - rẻ - nu ă - dỏ - noj bir-sỏn ảm - mã - ho.

49. *hazan*
 rảh - mo - no ả - d - kỏr lon gả - jo - mẻ dả - ảb - ro - hom
qahal
 rả - hi - mo bẻ - dil wả - jả - ả - bỏr. etc.

50. *hazan*
 Waj - jaa bôr ă - dô - noj al po - now wăj-jig - ro
qahal
 ă - dô - noj êl ră-hum wă-hăn-nun ă - răh ăp-pă - jim wă-răb
 hă - säd wă-ă-măt nô-sêr hă - säd lo - ă - lo - fim nô-sê 'o-wôn
 wo - fä - š'a wă - hă - to - oh wě-näg-gê.

51. *hazan* *qahal*
 Ǻ - nê - nu ă - lô-hêj ăb-ro - hom ă - nê -
 nu tô-di-ê - nu ô - rah hăj-jim sô - b'a sê-mo -
 hôt ăt po-nă - ho nê-i - môt bi-mi-nê-ho nă - säh.

Rejoicing of the Law שמחת תורה
Simhat tôrah.

52. *hazan*
 Ǻ - su - loh lě-fo - nim bē-his-sē ă - ro - bôt
 lă - ă - răš mē-šu - hoh bē-hăb-lē ă - ro - bôt.

53.
 Ǻ - šăr biġ-lāl o - bôt bo-nim ġid-dêl u - ba-ă - bu-rom tô -
 roh no - tăn bē - ġăl-ġă-lêj ru - ah ă - dô-noj niġ-loh
 u - mäl - ă - hêj so - bo bă - ăl - fej šin - on. etc.

54. ^{hazan}
 Si - mē - hu bē - si - mē - hā - t̄ tō - rāt mō - šāh kij nē - to - noh ă - lô - him
^{qahal}
 lē - mō - šāh ăl hār si - noj jo - rād wē - dib - bēh 'im mō - šāh. etc.

55. ^{hazan}
 Hă - dō, hă - dō rāb - bo - non bē - sim - haṭ tō - roh tē - mi - moh
^{qahal} ^{hazan}
 hă - dō hă - dō rāb - ho - non o - tēj mē - šī - hēj
^{qahal}
 pā - rāg lē - ăm - mē hă - dō hă - dō rāb - bo - non. etc.

56. ^{hazan}
 Kij bē - si - mē - hoh tē - sē - un u - bē - šo - lô - m tu - bo - lun
 hă - ho - rim wă - hă - gē - bo - ôt jif - sē - hu lif - nē - hām rin - noh
 wē - hol ăf - sēj hās - so - dāh jim - hă - u hof kij bē - šēm ăd -
 dir tē - sē - un u - bē - šē - m bo - ruḥ tu - bo - lun. qahal rep.

57. ^{hazan} qahal rep.
 Mip - pij êl mip - pij êl ji - t - bo - ra - h jis - ro - êl
 ên o - huḥ kă - dō - noj wē - ê - n bo - ruḥ kê - bân ăm - rom. etc.

IV Qīnot קִינּוֹת

58. ^{hazan}

ʾĀl nā-hă-rôt bo-bāl ho-šē-ḥoh jif-ʾat mō-ô- rô- tè- nu
 wă-hām-jät ji- lē-lo-tē-nu do-ʾa - ḥoh ʾat gôl ha-šô-šä- rô- tè- nu

bät bo-bāl sē-mo-ḥôt ʾo- ră- ḥoh nā- ḡäd mō- rô- rô- tè- nu

wä-ä-naḥ-nu ʾal ʾä-ro-ḥim bē-tô-ḥoh to- li- nu kin-nô-rô- tè- . nu.

59.

Nis-ḡäd ʾôl pē-šo-ʾāj bē-jo- dô jis- to- ră- .

ḡu ʾo- lu ʾāl šaw-wo-rij . hiḥ-šil-kô- hij

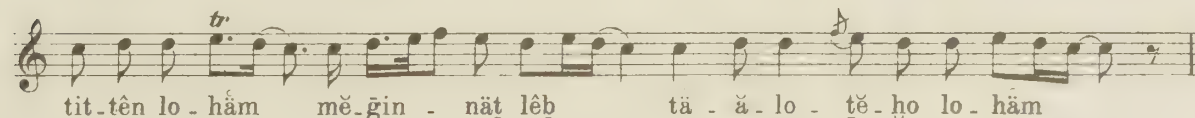
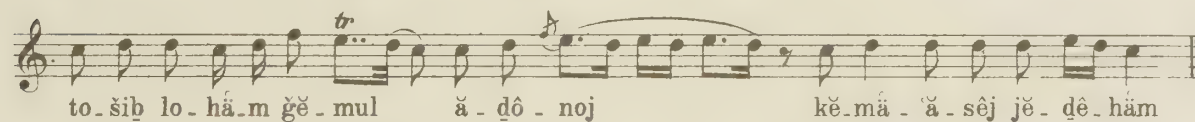
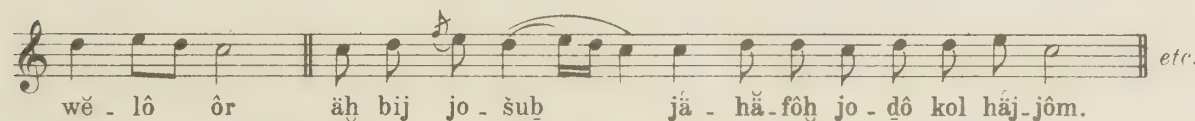
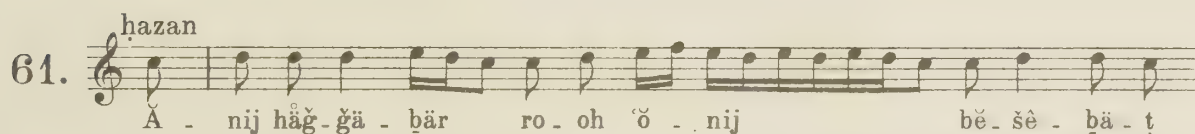
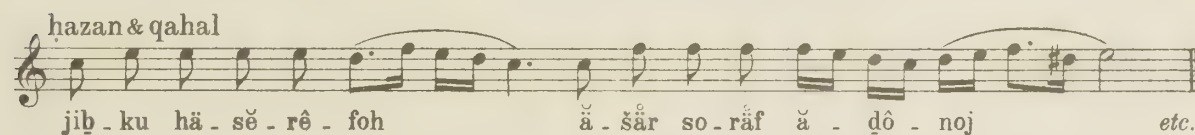
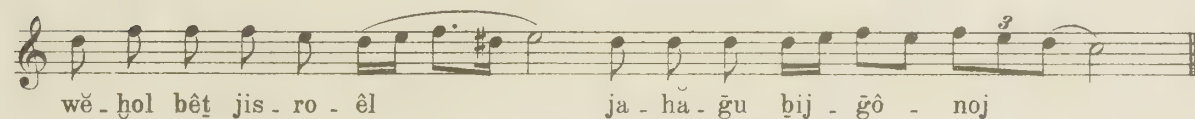
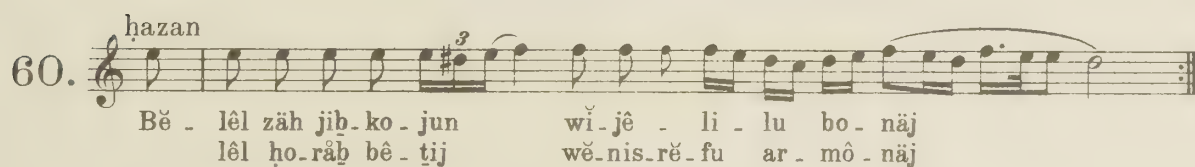
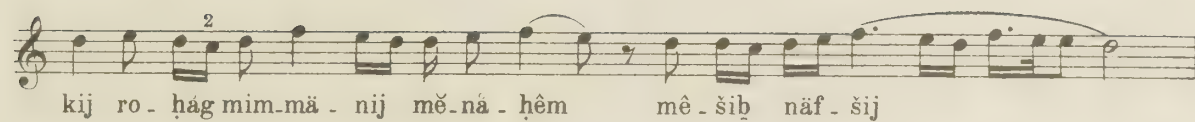
ně- to- nā- nij ʾä- dô- noj bi-ḡej lô u- ḥäl gum

sil-lo kol äb-bi- răj ʾä- dô- noj bē-gir- bij go-ro ʾo- .

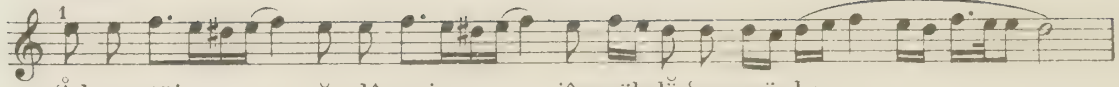
lāj mô- ʾed liš-bôr bā- ḥu- roj ḡät do-räḥ ʾä- dô- .

noj lib-tu-lät bät jă- hu- doh ʾal ê- lāh

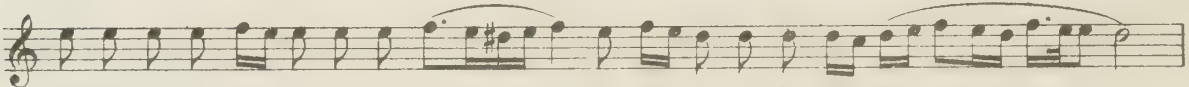
ʾä-nij bô- ḥi- joh ʾe- nij ʾe- nij jo- ră- doh mä- jim




hazan

62. ¹ 

Ād mo-tāj ă - dō - noj jôm zăh lă-um-mă-ḥo




bē-mar tē - jē - lil 'ă - dō - tă - ḥo 'al bēt tē-fil - lo - tă - ḥo




ă-sār so - ră - fu so - ră - ḥo wō-ḥo-ră-gu bē-nēj bē-ri - tă - ḥo.

qahal

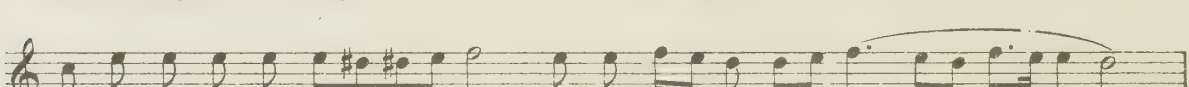


ă - lô - him bo - u gō - jim bē-nă-ḥă-lo - tă - - ḥo.

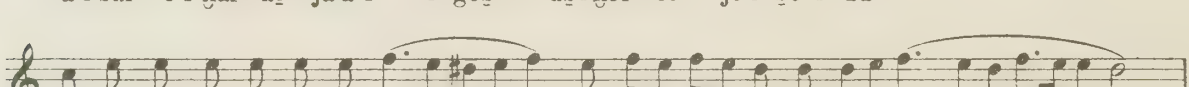
hazan



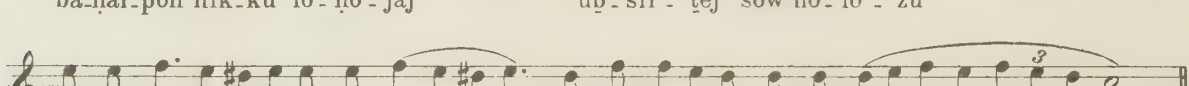
Ād mo-tāj ă - dō - noj 'o - ri - šim jo - 'ô - zu



ă - sār o - ḥāl āt jā'a - - gōḥ ub-ḥol 'ēt jo - ḥô - zu

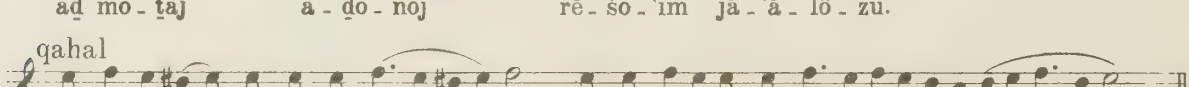


bă-ḥār-poh hik-ku lō-ḥo-jāj ub-sif - tēj šow no - lô - zu



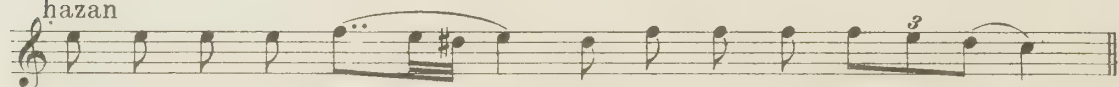
Ād mo-tāj ă - dō - noj rē - šo - 'im jā - 'ă - lô - zu.

qahal



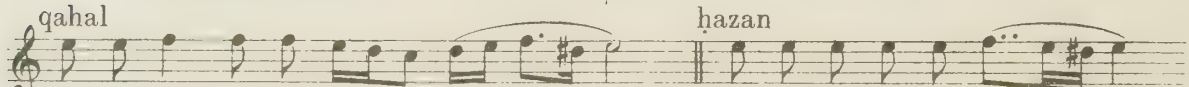
Ād on jiṣ-āg bāš-šib - - joh 'āḥ-dē-ḥo bān ă - mo - tă - - ḥo. etc.

hazan

63. 

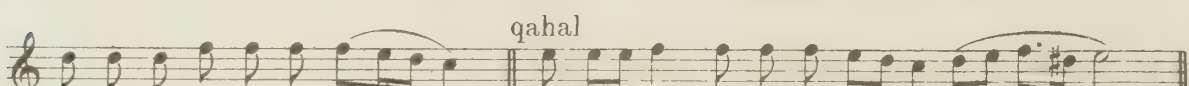
Oz jo - šir mô - šăh šir lô jin - no - šăh

qahal hazan



bē - sē - tij mim-miṣ-ro - - jim wāj-gô-nên jir-mē - joh

qahal



wē-no-hoh nē-hij nih-joh bē - sē - tij mi-ru-šo-lă - - jim etc.

64. ^{hazan}
 Liš - hi - noh kij 'o - lě - toh wij - lo - loh kij ro -
 bẽ - toh ä - lě - lăj lij ô - joh lij. *qahal rep. etc.*

65. ^{hazan and qahal}
 Tõ - rô - mêm šě - fo - loh tẽ - gô - mêm niḥ - šo - loh
 tă - 'as kät - toḥ bẽ - 'ê - nă - ḥo lě - ên lo - mô má - 'ă - sim
 tẽ - băg - gēs ä - bu - doḥ tẽ - sò - bēb nid - do - ḥoh
 tă - hă - bōš šě - bu - rōh tẽ - hăz - zēg ḥô - loh
 tă - ră - hēm šě - bu - joh tẽ - nă - hēm 'ă - ni - joh.

66. ^{qahal}
 Hăj - jôm hă - hu jă - hij ḥô - šăḥ ăl jid - rě - še - hu ă - lò - ha
 mim - mă - 'ăl wă - 'ăl tô - fa 'o - low ně - ho - roh. *etc.*

67. ^{hazan}
 Nă - hă - mu nă - hă - mu ăm - mij jô - măr ăs - kôl kô - făr
 lě - nă - hēm kol hăn - ni - m - so ko - tuḥ bās - sê - făr
 lo - sum lă - bē - lěj sij - jôn pă - êr tă - hăṭ - ê - făr.

V Sēlihot סליחות

68. ^{qahal}

On - no ă - lô - hê - nu wê - lô - hêj ă - bô - tē - nu to - bô lē - fo -

nă - ho tē - fil - lo - tē - nu wă - ăl tiṭ - ăl - lām māl - kê - nu mi - tē - hin - no - tē -

nu šă - ên o - nu ʾaz - zêj fo - nim ug - šêj ʾô - răf lô - mār lē - fo - nă - ho

šād - di - gim ă - năh - nu wê - lô ho - to - nu ă - bol ho - to - nu

ă - năh - nu wă - ă - bô tē - nu o - šām - nu bo - gād - nu

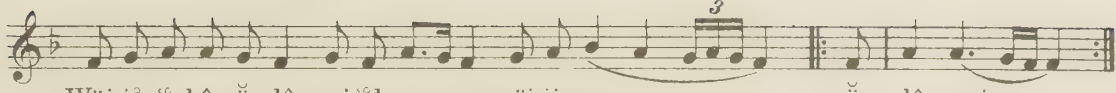
gō - zāl - nu dib - bār - nu dô - fij hă - ʾă - wi - nu wă - hir - šă - nu

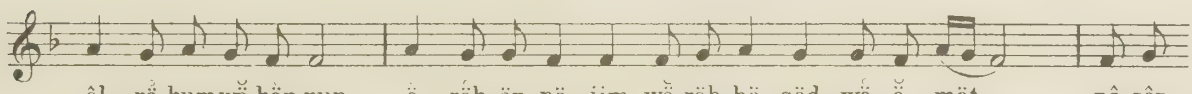
zād - nu ho - mās - nu to - fāl - nu šă - gār jo - ʾaş - nu rʾo

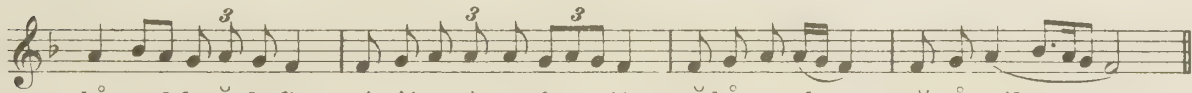
kiz - zāb - nu ni - aş - nu so - rār - nu lăş - nu so - rār - nu to - ʾi - nu

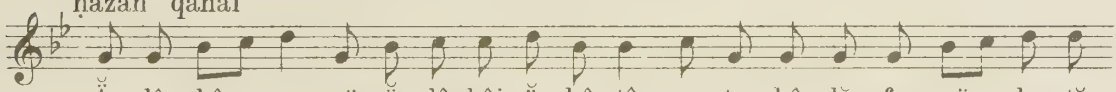
mo - răd - nu ʾo - wi - nu po - ša - nu giš - ši - nu ʾô - răf

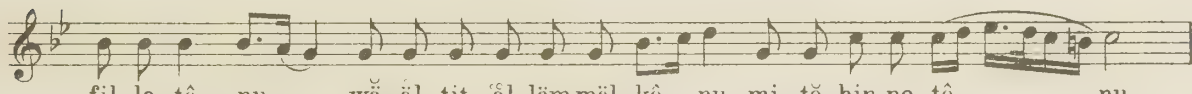
ro - ša - nu ši - hāt - nu ti - ʾab - nu ti - to - nu.

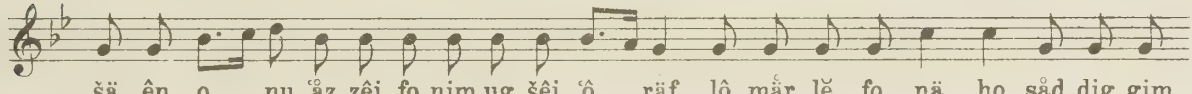
69. 
 Wäj-jă-ă bôr ă-dô-noj ăl po-now wäj-jig-ro ă-dô-noj

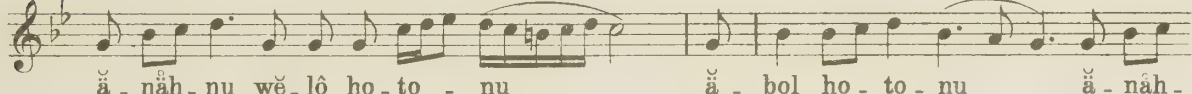

 êl ră-humwă-hăn-nun ă-răh ăp-pă-jim wă-răb hă-săd wă-ă-măt nô-sêr

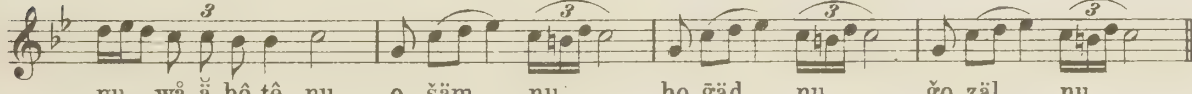

 hă-săd lo-ă-lo-fim nô-sêj 'o-wôn wo-fă - š'a wă-hăt-to-oh wě-năg-gêh.

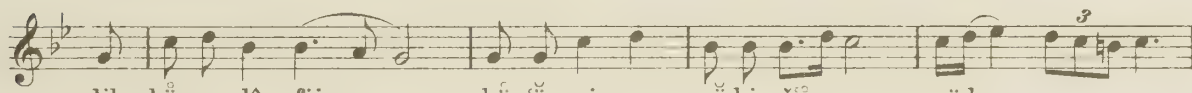
70. 
 ħazan qahal
 Ă-lô-hê-nu wă-ă-lô-hêj ă-bô-tê-nu to-bô-lê-fo-nă-ħo-tê-

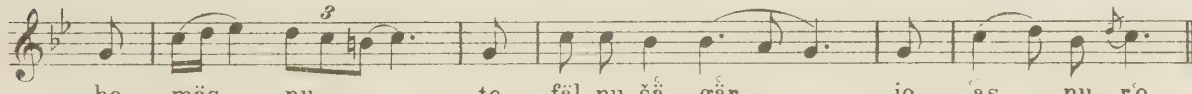

 fil-lo-tê-nu wă-ăl tit-ăl-lăm-mäl-kê-nu mi-tê-ħin-no-tê-nu

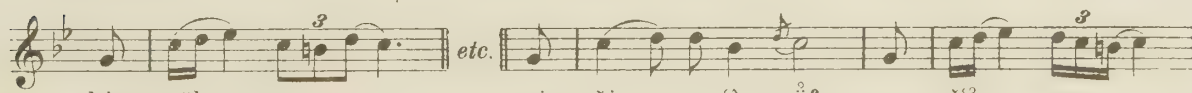

 šă-ên o-nu ăz-zêj fo-nim ug-šêj ô-răf lô-măr-lê-fo-nă-ħo-săd-dig-gim

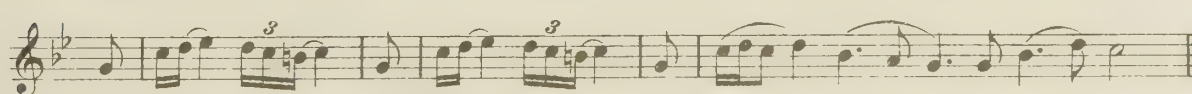

 ă-năh-nu wě-lô-ħo-to-nu ă-bol-ħo-to-nu ă-năh-


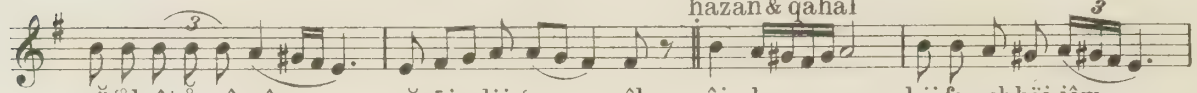
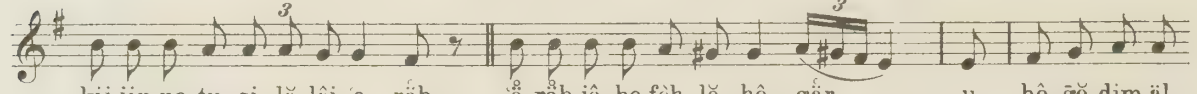

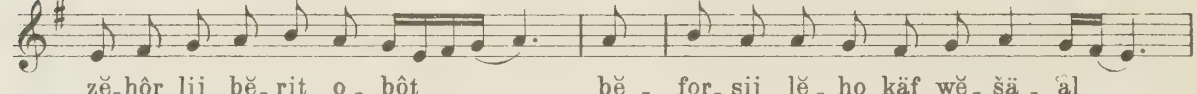
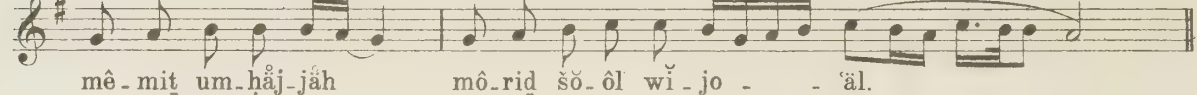

 nu wă-ă-bô-tê-nu o-šăm-nu bo-ğăd-nu ğo-zăl-nu

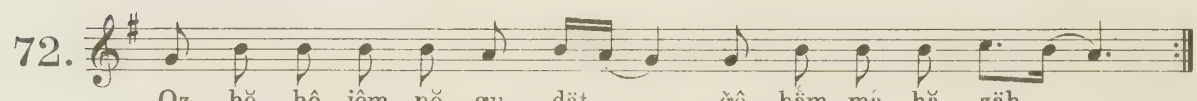
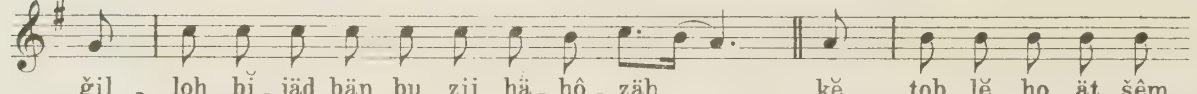

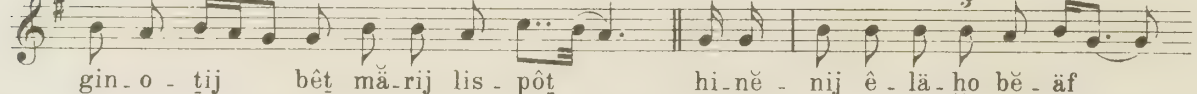
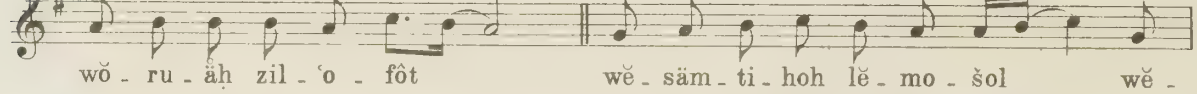
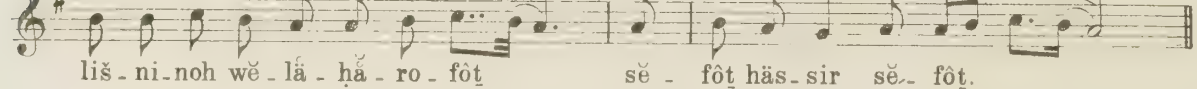

 dib-băr-nu dô-fij hă-ă-wi-nu wă-hir-šă-nu zăd-nu


 ħo-măs-nu to-făl-nu šă-ğăr jo-aş-nu r'ô


 kiz-zăh-nu etc. gi-ši-nu ô-răf ro-šă-nu


 ši-ħat-nu to-i-nu ti-ăb-nu ti-to-nu.

71. 
 Bă - hô - dăš ho - ă - si - rij dē - lo - gă - nij ô - jêb bă - hă - răb
 bô - 'o - sôr lă - hô - dăš hê - hin 'o - lăj ô - - rêb
 hazan & qahal

 wă - ăl zôt ă - gô - nêh wê - gi - lij 'o - rêb ôj lo - nu kij fo - noh hăj - jôm

 kij jin - no - tu si - lă - lěj 'o - răb ă - răb jê - ho - feh lă - bô - găr u - bô - gě - dim ăl

 jă - ă - lu ăl hôn ăl ă - mē - ho wê - lih - ê - bom ta - ă - lăh tă - ăl

 zê - hôr lij bē - rit o - bôt bē - for - sij lă - ho kăf wê - šă - ăl

 mē - miț um - hăj - jăh mô - rid šô - ôl wî - jo - - ăl.

72. 
 Oz bē - bô jôm pē - gu - dăt gē hăm - mă - hă - zăh
 bă - hă - rôt ăf ă - dō - noj bē - riš - pij ăz - zăh

 gîl - loh bî - jăd bân bu - zij hă - hô - zăh kē - tob lă - ho ăt sēm

 hăj - jôm ăt ă - sām hăj - jôm hăz - zăh dib - bār - tij bē - êš

 gin - o - tij bêt mă - rij lis - pôt hi - nē - nij é - lă - ho bē - ăf

 wô - ru - ăh zil - 'o - fôt wê - sām - ti - hoh lă - mo - šol wê -

 liš - ni - noh wê - lă - hă - ro - fôt sē - fôt hă - sir sē - fôt.

73. $\text{♩} = 144$

Šě-ěj äĭ - jôn bĕ - gôĭ äĥ - jôn wĕ-šaw-o - tij äĭ jib - - zäh
 lĕ-bo-bô măr bĭ - jôm nă - măr lĕ-hăn bu - zij hă - hô - - zäh

kĕ-tôĥ lĕ - ĥo äĭ šĕm hăj - jôm äĭ ä - sām hăj - jôm

hăz - - zäh bĕ-măz - zäl ġĕ - dij hă - lô ba-ä - dij

nă-äs - fu šĕ-loš - tê - - hăn u - hô nă-ä - säĭ rôš

häs - säĭ hū äz - ro hăk-kô - hĕn kol ê - - -

lăh ġă - ro - - u - - nij wă-răb - bôt ko-zäh wĕ-ĥo - zäh.

74. *etc.*

Än-šĕj ä - mu-noh o - ĥo - du bo - im bĕ - hô-äh ma - ä - sé - hām

šăĥ - nu ê - lä - ĥo bĕ - hô - šăĭ po - nĕ - nu lĕ - šă - hăr - ĥo

êĭ bă - êĭ so - rô - tê - - nu.

75.

To - mäh - nu miš - so - rôĭ to - šăš kô - ĥĕ - nu mĕ - ro - ôĭ

šăĥ - nu ä - ġ lim - ôġ šo - fäl - nu ä - ġ o - for rá - ĥum

koĥ hi mid-do - tê - nu ġĕ-šĕj o - răĭ u - măm-rim ä - noĥ - nu. *etc.*

76. 
 Ǻn - šěj Ǻ - mu - noh o - ho - dū bo - im bē - hô - aḥ ma - Ǻ - sē -

 hām ġib - bō - rim lā - Ǻ - mōd bāp - pā - raš dō - ḥim Ǻt

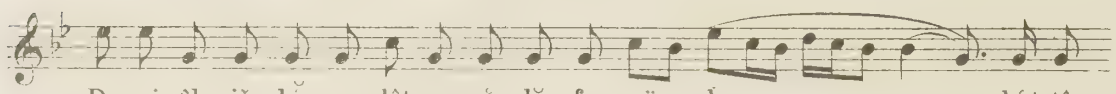
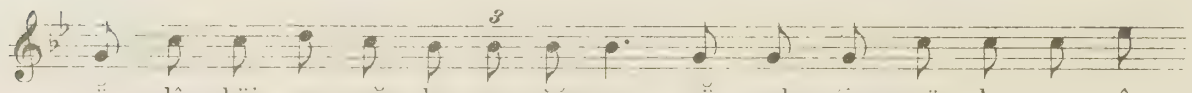

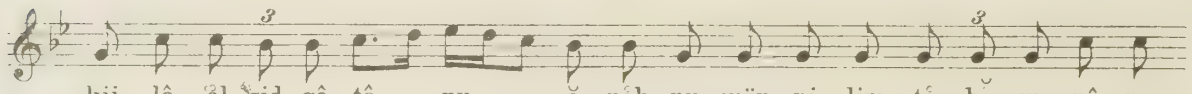
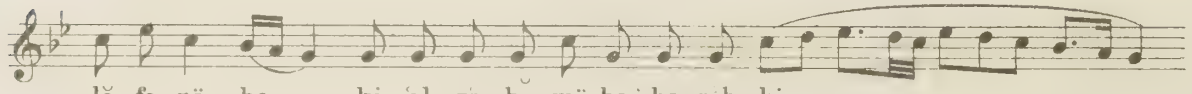
 hā - ġē - zē - rōt, ho - jū lo - nu lō - hô - moh ul - maḥ - sā bī - jōm

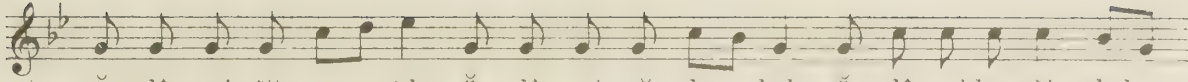
 zā - Ǻm zō - Ǻ - ḥim Ǻf bē - lā - ḥā - šom hē - moh 'o - šā - ru bē - šāw - 'om

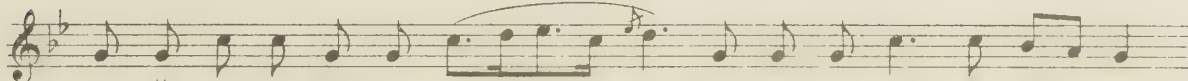
 tā - rām ġō - ro - u - ho Ǻ - ni - tom jōd - 'im lā - Ǻ - tōr ul - raš -

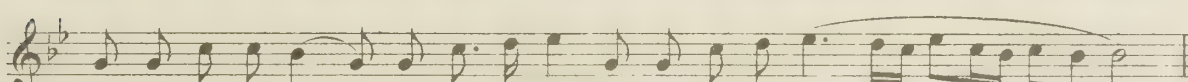
 sōt etc. šāḥ - nu ē - lā - ho bē - bō - šāt po - nē -

 nu lē - šā - ḥār - ho el bā - Ǻt so - rō - tē - nu.

77. 
 Do - ni - Ǻl iš ḥā - mu - dōt o - mār lē - fo - nā - ho hát - tē

 Ǻ - lô - ḥāj oz - nē - ho u - šē - mo pā - gah ē - nā - ho ur - ē

 šō - mē - mō - tē - nu wō - ho - 'ir Ǻ - šār nig - ro šim - ḥō o - lā - ho

 kij lô Ǻl 'šid - ġō - tē - nu Ǻ - nāḥ - nu māp - pi - lim tā - ḥā - nu - nē - nu

 lē - fo - nā - ho - ki Ǻl rā - ḥā - mā - ho - ho - rab - bim



 ă - dō - noj šě - mo - 'oh, ă - dō - noj sě - lo - hoh ă - dō - noj hag - ši - boh


 wă - ă - sê äl tă - a - hăr lě - ma - 'an - ho ă - lô - hăj


 kij šim - ho nig - ro äl 'i - rě - ho wă - äl ăm - mě - ho.

78. 

 Uh - šă - hot - u jis - ro - êl bām mid - bor 'o - mād mō - šă bi - tě - fil - loh


 lě - fo - nă - ho u - big - gēs rā - hă mim 'al ăm - mă - ho jis - ro - êl



 wě - hoj o - mār bit - fil - lo - tō sě - lăh no la - ă - wôn ho - 'om



 hăz - zăh kě - gō - dāl hăs - dă - ho wě - hă - ă - šăr no - so - to lo -


 'om hăz - zăh mim - miš - rā - jim wă - 'ad hē - - noh ăf ăt - toh hă -

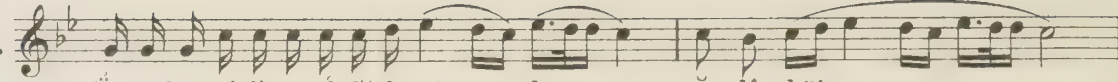
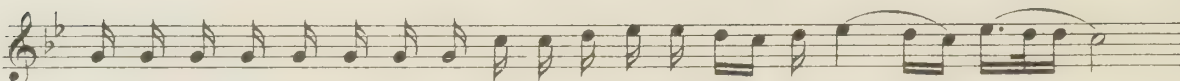

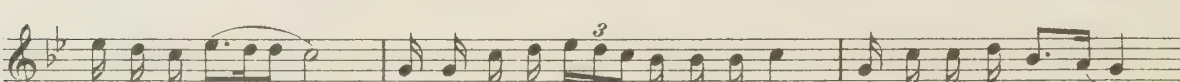
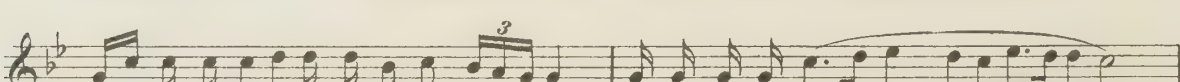

 ši - bō - to lô kě - dăr - hēj tu - bě - ho bis - săr - tō wě - hō - năn - tō


 wō - o - mār - to lô so - lăh - tij kid - bō - ră - - ho.

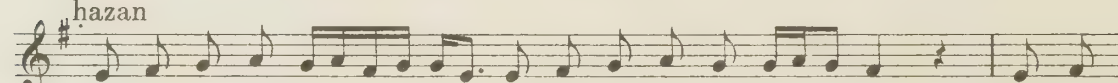

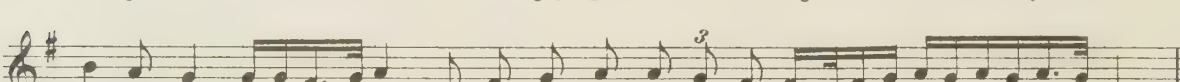
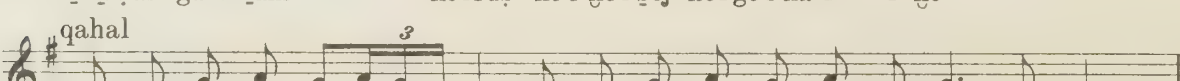
79. 

 Ă - lô - hē - nu wē - lô - hēj ă - bō - tē - nu al tă - ăs 'im - mō - nu ko - loh tō - hēj jo - dē -


 ho bām miš - poț bē - bō tō - hēj hōh năgda - ho šě - mē - nu miš si - f - ră ho äl tim - mōh. etc.

80. 
 Ǻz-ro hās.sô.fêr o.mār.lē-fo-nā - ho Ǻ - lô - hāj

 bōš.tij wē.niḥ.lām.tij lõ-ho-rim Ǻ - lô.hāj po-nāj ê - lā - ho

 kij Ǻ - wô - nô - tē - nu ro-bu lē.mā.loh rôš wǎ - Ǻš - mo - tē - nu gô - dē-loh 'ad

 lǎš.šo.mo.jim wǎ.āt-toh Ǻ - lô - hǎ sē.li.hôṭ hān.nun wǎ.rā - hum

 Ǻ - rāḥ Ǻp-pā - jim wǎ.rāḥ hǎ - sād wē-lô Ǻ.zāḥ - tom.

Ašmorot אשמורות

81. ^{hazan} 
 Jo-sên Ǻl tē - ro - dām wǎ-zôḥ hiṭ.lāh-hē - lā - ho hār-hêg

 dār-hêj o - dom wē-šur dār-hêj gē - bô - hǎ - ho wô - ruš lā - Ǻ -

 bôḏ šur gǎ - dām kô - ruš kô - hē - bēj nē-gô - hǎ - ho

^{qahal} mǎh lē - ho nir - dom gum gô - ro Ǻl Ǻ - lô - hǎ - ho.

82. ^{hazan} 
 Bān o-dom bān o - dom mǎh lē-ho nir-dom gum ug-ro bē-tā-hā-nu - nim

 šē.fôḥ si.hoh dō-rôš sē-li-hoh mē - Ǻ - dôn ho - Ǻ - dō - nim

 rā.hāṣ uṭ-hār wǎ - Ǻl tā - Ǻ - hār bǎ - tā-rām jo-mim pô - nim

um-hê-roh ruş lâ-az-roh lif-nêj sô-hên mǝ-ô-noh
 u-mip-pă-şă wê-gâm-ră-şă bă-răh uf-hăd mē-ă-sô-nim
 on-no şê-êj şim-ho jo-dê-êj jis-ro-êl nă-ă-mo-nim
 qahal
 lă-ho ă-dô-noj hă-şê-do-goh wê-lo-nu bô-şăt hăp-po-nim.

83. hazan
 Gâm-tij wât-tid-dăd şê-no-tij lih-jôt kăp-po-roh sô-êl
 bă-ă-dij ub-ăd bē-tij ub-ăd kol gǝ-ho-lij jis-ro-êl. etc.


84. qahal
 ă-dô-noj ă-lô-hêj ha-şê-ho-ôt jô-şêb hă-kǝ-ru-bim
 biţ-ti-toh lâ-ăm-mă-ho şū-bū bo-nim sô-ho-bim etc.
 kij lô ăl şid-gô-tē-nu ă-năh-nu măp-pi-lim tă-hă-nu-nē-nu lă-fo-nă-ho
 kij ăl ră-hă-mă-ho ho-răb-bim ă-dô-noj şê-mo-oh ă-dô-noj sê-lo-hoh
 ă-dô-noj hag-şi-hoh wă-sê ăl tă-ă-hăr lă-mă-ăn-ho ă-lô-hăj
 kij şim-ho nig-ro ăl i-ră-ho wă-ăl ăm-mă-ho hă-şi-bē-nu ă-dô-
 noj ê-lă-ho wê-no-şu-hoh hăd-dêş jo-mē-nu kă-gă-dăm.

85. *hazan*
 Ä - dö - noj mä - läh ä - dö - noj mo - loh ä - dö - noj jim loh
hazan
 lö - ò - lom wo - äd bā - tā - rām šē - ho - gim wā - ā - ro - gim nim - to - hu
qahal *hazan*
 ä - dö - noj mä - läh wā - äd lö mö - ô - rôt zo - ro - hu
qahal *hazan*
 ä - dö - noj mo - loh wo - ho - o - rāš kāb - bā - gād tib - läh wē - šo - mā - jim
qahal
 kă - ō - šon nim - lo - hu ä - dö - noj jim loh lö - ò - lom wo - äd.

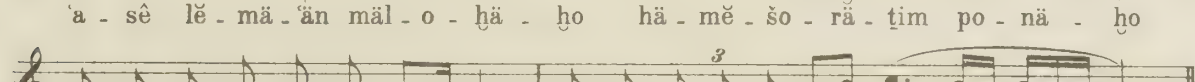
86. *hazan*
 Ä - lô - hē - nu šāb - bāš - šo - mo - jim šē - mā - gô - lê - nu
qahal *etc.*
 wā - gāb - bēl tē - fil - lo - tē - nu ä - lô - hē - nu šāb - bāš - šo - mo - jim
hazan
 kē - bōš āt kô - bē - šē - nu ä - lô - hē - nu šāb - bāš - šo - mo - jim. *etc.*

87. *Êl* *rā - hum šē - mā - ho* *Êl* *hān - nun šē - mā - ho* *Êl* *ā - rāh*
äp - pä - jim šē - moḥ *mo - lê rā - hā - mim šē - moḥ* *bo - nu nig - ro šē - moḥ*
ä - dö - noj *ā - sē lē - mā - ān šē - moḥ.*


88. *Ä - dö - noj* *ā - sē lē - mā - ān šē - moḥ* *ā - sē lē - mā - ān*
ä - mi - toḥ *ā - sē lē - mā - ān bē - ri - toḥ* *ā - sē lē - mā - ān gôd - loh* *etc.*



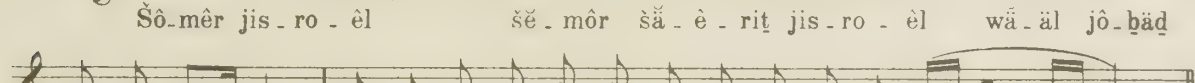
 'a - sê lě - mă - 'ân măl - o - hă - ho hă - mẽ - šo - ră - tim po - nă - ho



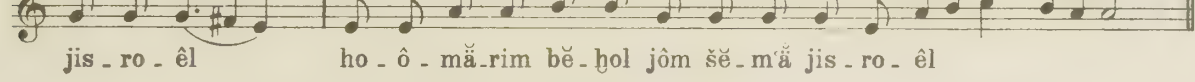
 hă - mẽ - hăg - šim ră - hă - mim 'ăl jis - ro - 'êl 'ăm - mă - ho

89. 


 Šô-mêr jis - ro - 'êl šě - môr šă - ê - rit jis - ro - 'êl wă - 'ăl jô - hăd



 jis - ro - 'êl ho - ô - mă - rim bě - hol jôm šě - mă jis - ro - 'êl



 šô-mêr gôj 'ă - hōd šě - môr šă - ê - rit 'ăm 'ă - hōd wă - 'ăl jô - hăd gôj 'ă - hōd



 ho - ô - mă - rim bě - hol jôm 'ă - dō - noj 'ă - lô - hê - nu 'ă - dō - noj 'ă - hōd.

90. 

 'Ar - 'ăl - lej mō - rô - mim bě - šir uš - hōh go - mim gě - du - dim ên mis - por



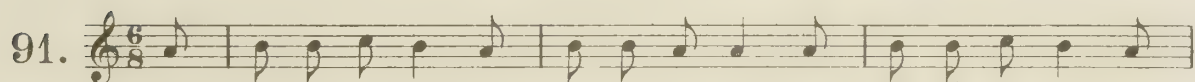
 dê - 'ôt mă - huk - ko - mim hă - mu - lôț găd - di - šin wă - 'i - rin lô - no - mim



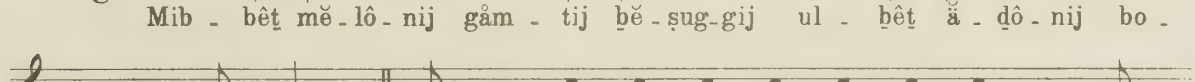
 zi - 'o - tom nă - hăr di - nôr hăš - măl - lim dō - mē - mim tō - hô - rim un - gi - jim



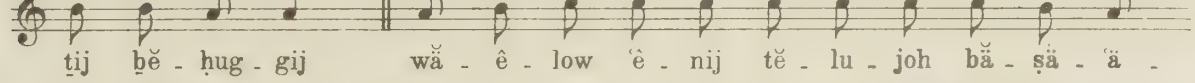
 jă - hăd mē - 'ă - šo - mim kim - li - šăj 'im - du no lě - hăg - gēs ho - ră - hă - mim.

91. 

 Mib - bêt mẽ - lô - nij găm - tij bě - sug - gij ul - bêt 'ă - dō - nij bo -



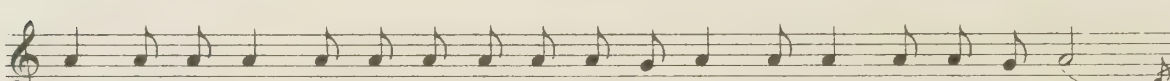





 tij bě - hug - gij wă - ê - low 'e - nij tē - lu - joh bă - šă - 'ă -



 gij bō - gor - ij 'ă - nē - nij 'ă - lô - hêj sid - gij.

VI High Feasts ימים נוראים
Hohe Feiertage

92. 
Šim-ū no rāb-bô-tāj kol nā-dar ô is-sor u-šē-bu-oh ô gô-

nom ô hē-rām šān-no-dār-tij ô niš-bā-tij bă-ho-giš ô bă-hă-

lom ô niš-bā-tij băš-šē-môt hă-gă-dô-šim šă-ê-nom nim-ho-gim. etc.

93. ^{hazan} 
O-hôt gă-tăn-noh tē-fil-lô-tă-hoh ô-ră-hoh wô-ô-noh

tē-hil-lô-tă-hoh êl noh ră-fo noh lă-mă-hă-lô-

^{qahal} tă-hoh tiḥ-lă šo-noh wă-gil-lô-tă-hoh.

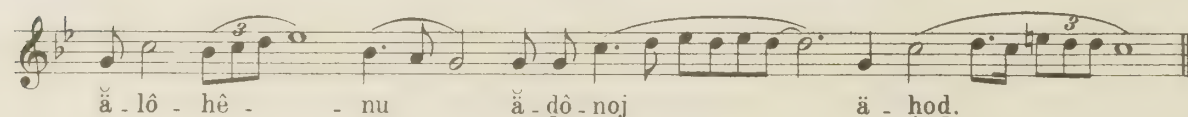
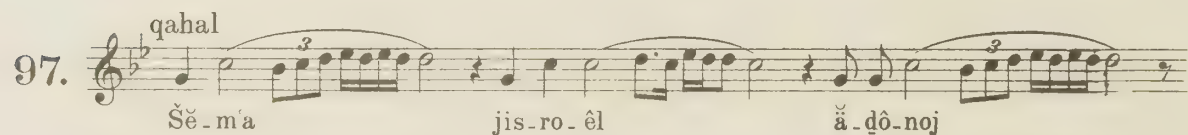
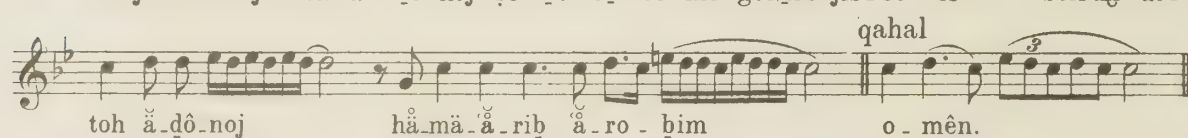
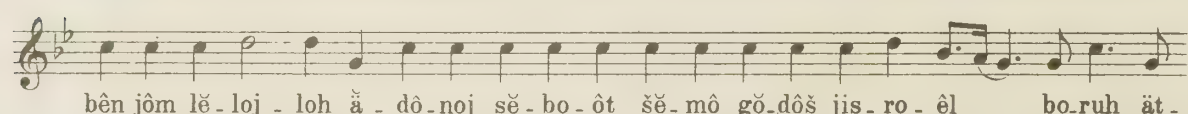
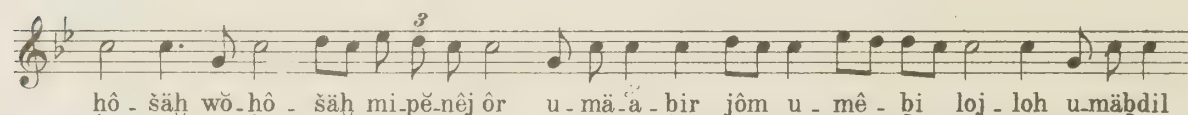
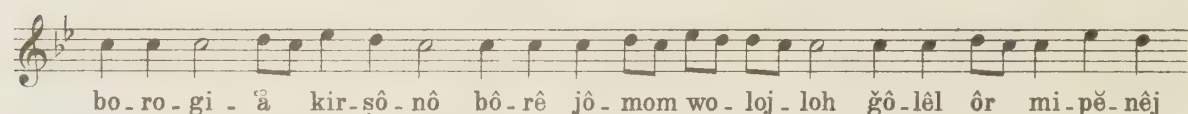
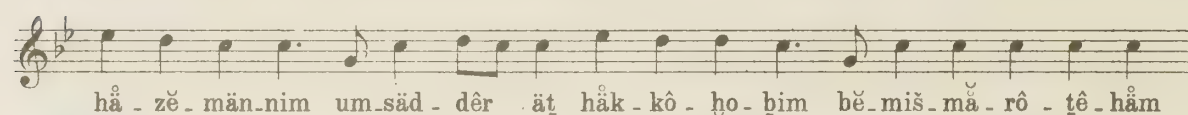
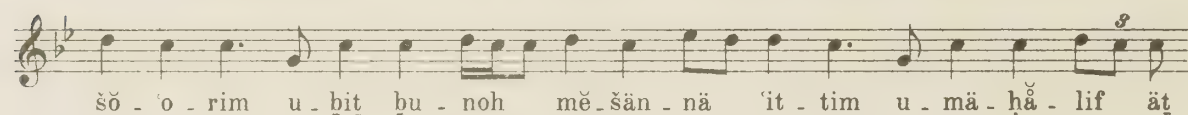
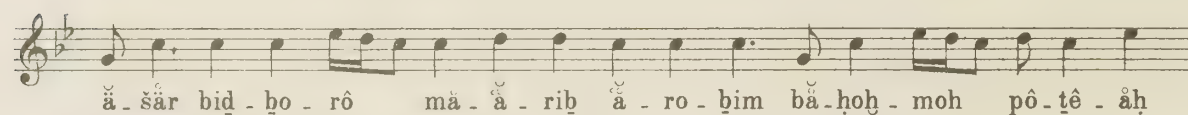
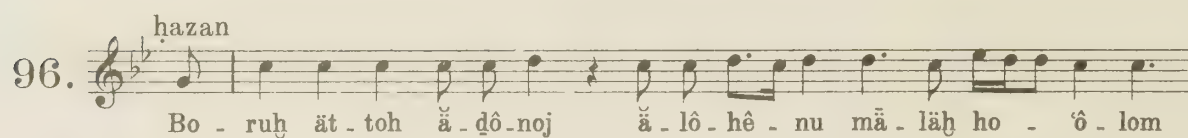
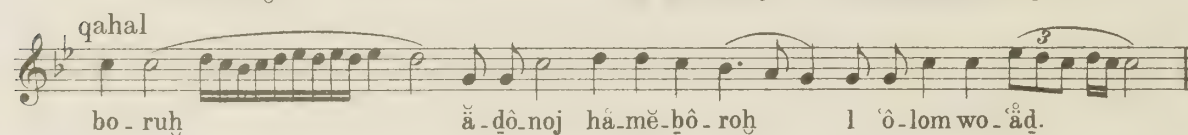
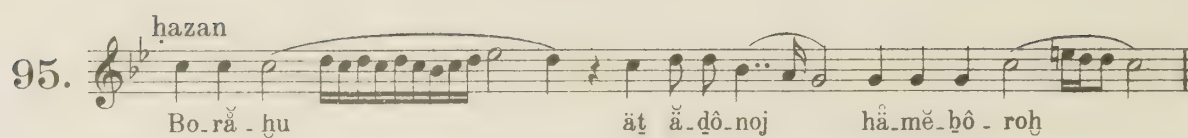
94. ^{hazan} 
Jit-gād-dāl wī-jit-gād-dāš šē-mē rāb-bo

^{qahal} o-mên ^{hazan} bô-ol-mo di-bô-ro hir-u-tē wī-jām-

liḥ māl-hu-tē wī-jāš-māḥ pur-go-nē wi-gă-

rēb mē-ši-hē wī-jif-rôg ăm-mē

bă - hă - jê - hôn ub - jô - mê - hôn
 ub - hăj - jê dă - hol bêt jis - ro - êl bă - ă - go - loh u - biz - măn go -
 rib wă - im - ru o - mên
 qahal
 o - mên jê - hê šě - mê răb - bo mē - ho -
 răh lă - 'o - lăm ul - 'o - lă - mê 'o - lă - mă -
 jo jît - bo răh hazan
 wî - jiš - tăb - băh
 wî - jît - po - ăr wi - jît - rô - mom wî - jît - năs - sé wi - jît - hăd - dor
 wî - jît - ăl - lê wî - jît - hăl - lol šě - mê dă - gud šo bă - riḥ
 hū lă - 'ê - lo ul - 'ê - lo min kol bir - ho - to
 ši - ro - to wě - tuš - bă - ho - to wě - năh - mo - to dă - ă - mi - ron
 bô - ol - mo wă - im - ru o - mên qahal
 o - mên.



98. ^{hazan}
 Šô - fêṭ kol ho - o - - rāṣ wō - ô - toh bām-miṣ-poṭ jā - ă - miḏ
 no ḥāj-jim wo - ḥă - sād ăl ăm 'o - nij tās - miḏ
 wă - ăt tē - fil-lăt ḥăṣ - šă - - ḥār bim-gôm 'ô - loh tă - ă - miḏ
^{qahal}
 'ô - lăt ḥăb - bô - - gār ă - šār lō - 'ô - lăt hăt - to - miḏ.

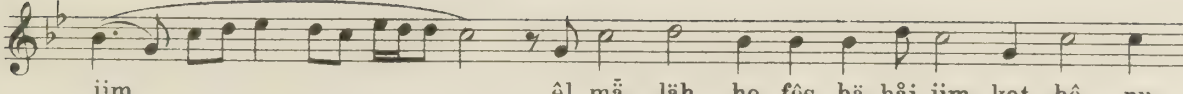
99. ^{hazan}
 O - bi - nu māl - kê - nu ên lo - nu mǎ - lăḥ ăl - lo
 o - toh ^{qahal} o - bi - nu māl - kê - nu ^{hazan} ă - sē 'im - mo - nu
 lē - mǎ - ăn šē - mǎ - ḥo ^{qahal} o - bi - nu māl - kê - nu. etc.

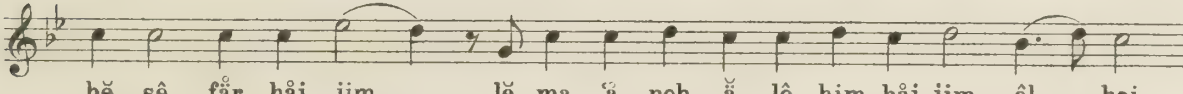
100. Hām - mǎ - lăḥ ă - dō - - noj rum wē - tă - hăt
 gô - - năḥ ḥă-ḡē-ḏi - lu ă - mu - noj bē - nô - ăm šir u - ma - ă -
 năḥ ^{hazan & qahal} bă - ḥă - ṣô - šă - rô - t wō - gô - l šô - for
 ho - ri - 'u li - fē - nej hām - mǎ - lăḥ ă - dō - - noj. etc.

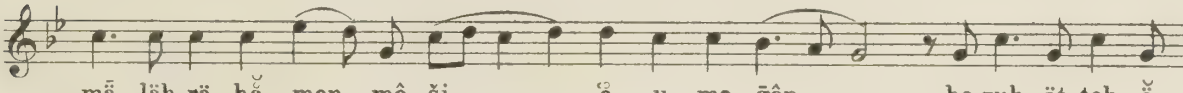
101. ^{hazan}
 Bo - ruḥ ät - toh ă - dō - noj ă - lô - hê -
 nu mǎ - lăḥ ho - 'ô - lom ă - sār gid - dē - šo - nu bē - miṣ - wô -
 šă - hă - hă - jo - nu etc.
 tow wă - ši - w - wo - nu liš - mô - 'ă gôl šô - for.
 wă - hiḡ - ḡi - 'o - nu lăz - zē - măn hăz - zăh.

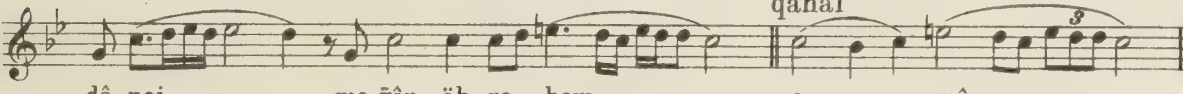
102.
 Āš - rēj ho - 'om jô - dē - 'ēj tē - ru - 'oh ă - dō -
 noj bô - ôr po - nă - ḥo jă - hăl - lê - ḥun. etc.

103. ^{hazan}
 ă - dō - noj sē - fo - tăj tif - toḥ u - fij jăḡ - ḡid
 tă - hil - lo - tă - ḥo bo - ruḥ ät - toh ă - dō - noj
 ă - lô - hê - nu wê - lô - hēj ă - bô - tē - nu ă - lô - hēj ăḇ - ro - hom
 ă - lô - hēj jiṣ - ḥog wê - lô - hēj já - 'ă - gôḇ ho - êl hăḡ - ḡo - dol
 hăḡ - ḡib - bôr wă - hăn - nô - ro êl 'ăl - jôn ḡô - mēl hă - so - dīm
 tô - bim wô - gô - nēj hăk - kôl zô - ḥēr hă - sē - dēj o - bôt
 u - mē - ḥi ḡô - êl lib - nēj bē - nē - hăm zoḥ - rē - nu lă - hă -

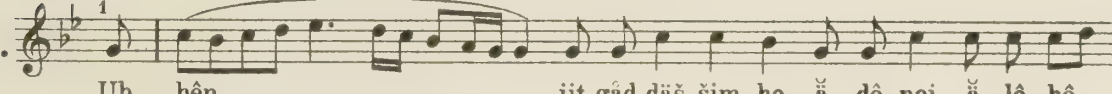


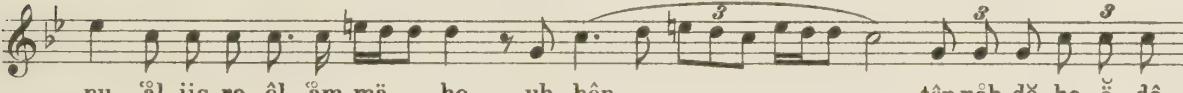
 jim êl mã - läh họ - fêş bă - hăj-jim koţ - bê - nu


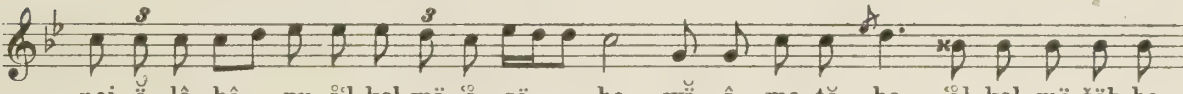
 bê - sê - făr hăj - jim lă - ma - ă - noh ă - lô - him hăj-jim êl họj


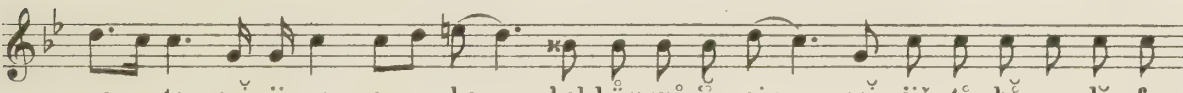
 mã - läh ră - hă - mon mô - ši - ă u - mo - gên bo - ruh ăt - toh ă -


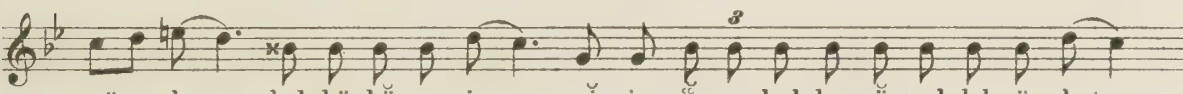
 dô - noj mo - gên ăh - ro - hom o - mên.

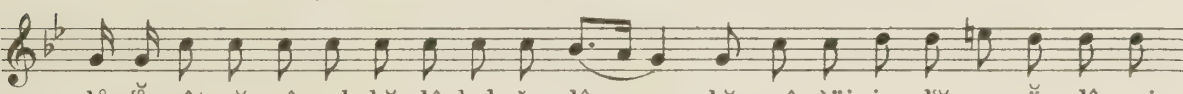
104. 

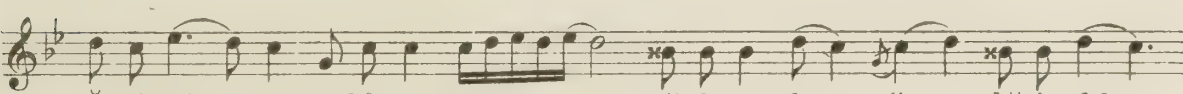
 Ub - hên jît - gâd - dăş şim - họ ă - dô - noj ă - lô - hê -



 nu ăl jis - ro - êl ăm - mã - họ ub - hên tên păh - dă - họ ă - dô -


 noj ă - lô - hê - nu ăl kol mã - ă - sã - họ wă - ê - mo - tă - họ ăl kol mã şăb - bo -


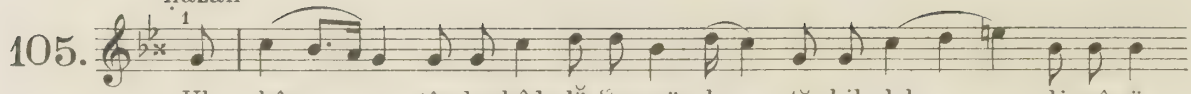
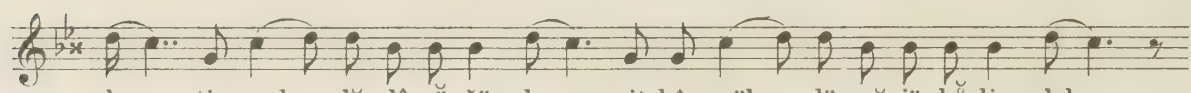
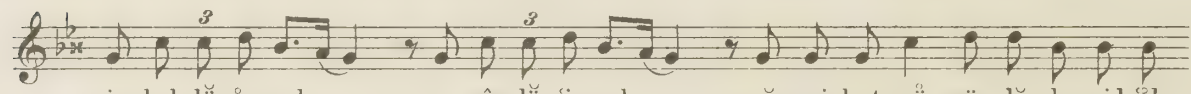
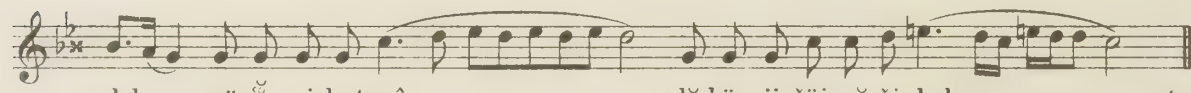
 ro - to wî - ji - ro - u - họ kol hăm - mã - ă - sim wî - jiş - tă - hă - wu lă - fo -


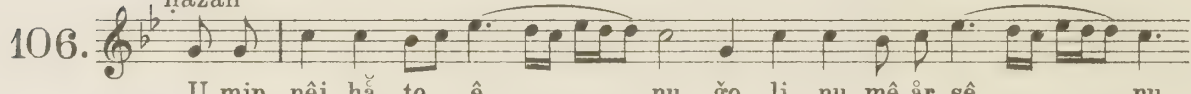
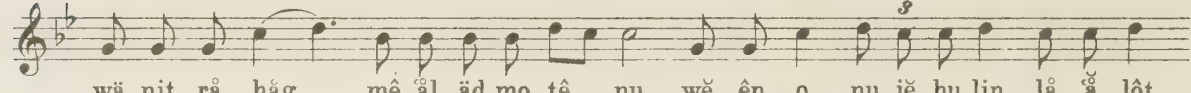
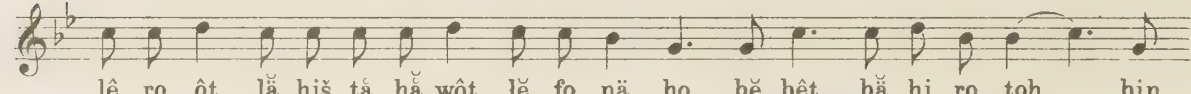
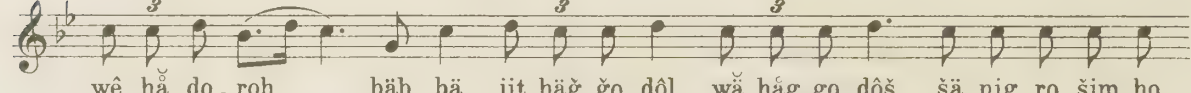
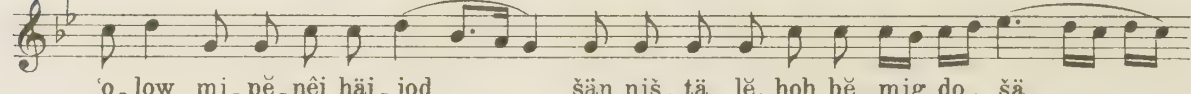
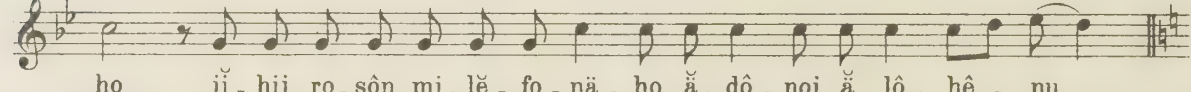
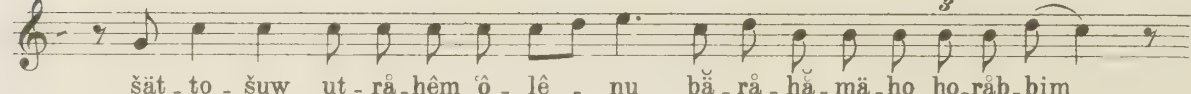
 nă - họ kol hă - bă - ru - im wî - ja - ă - su kul - lom ă - gud - doh ă - họ


 lă - ă - sôt rō - sō - noh bê - lê - họ şö - lêm kě - mô şăj - jo - dă - nu ă - dô - noj


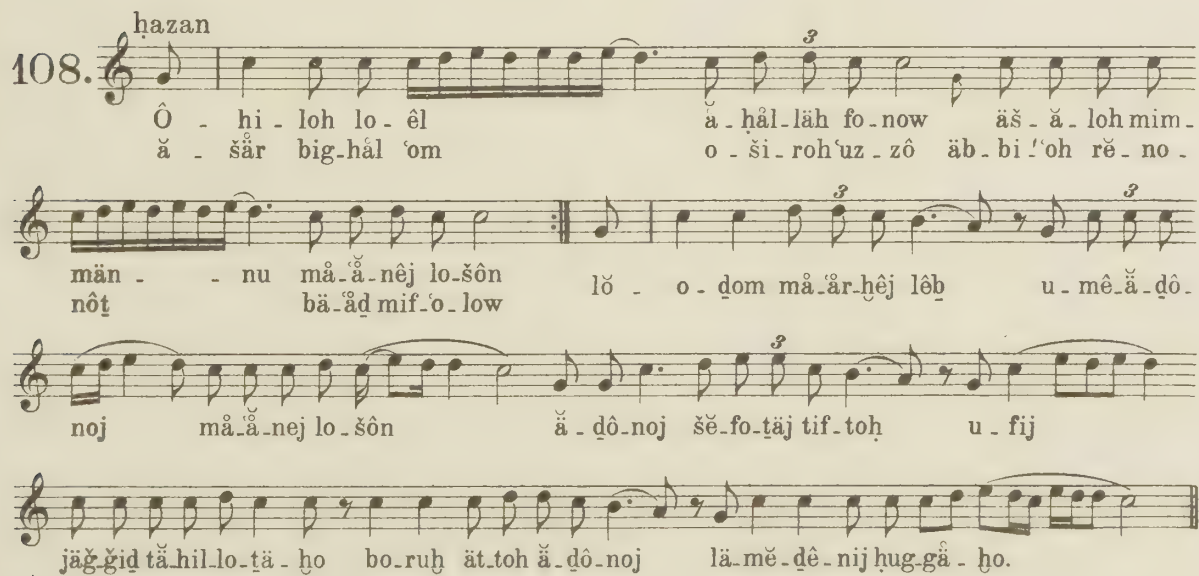
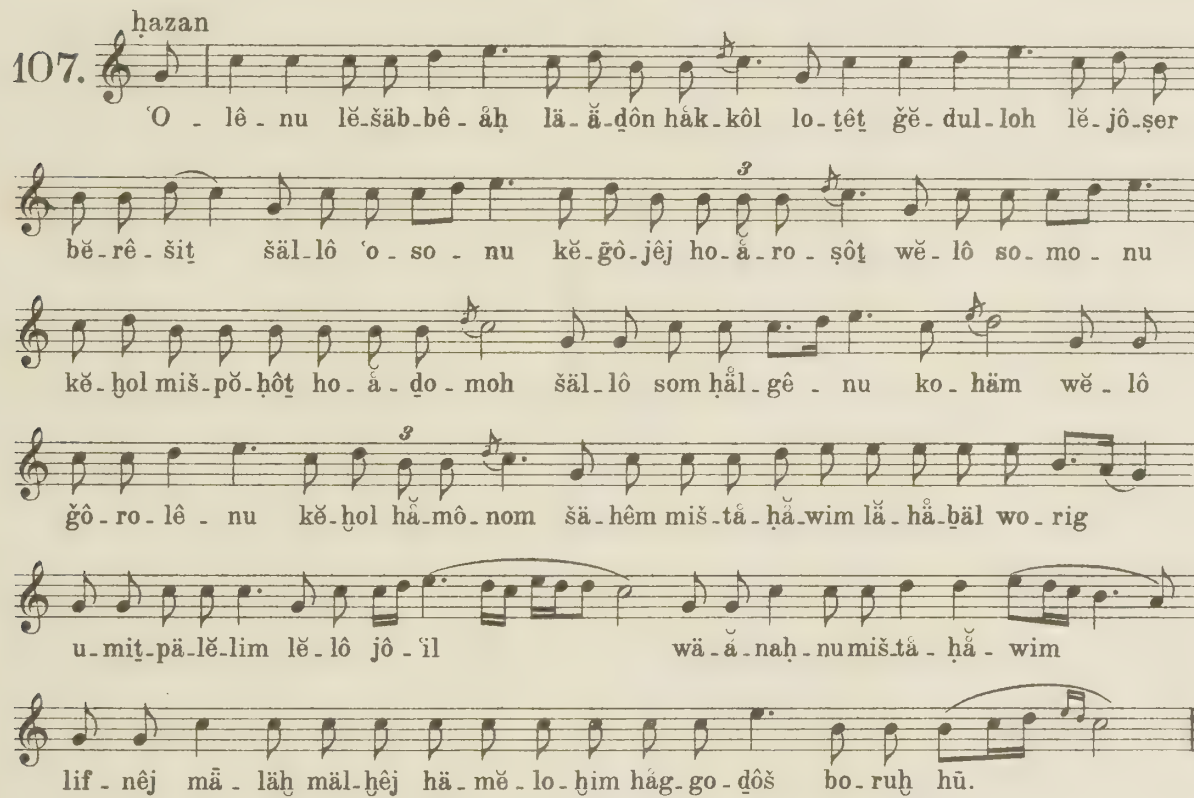
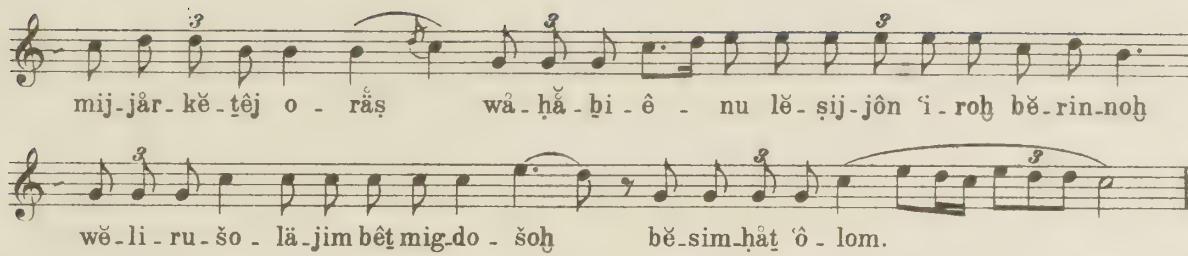
 ă - lô - hê - nu şă - hăş - şil - tôn lă - fo - nă - họ ôz bê - jo - họ


 uğ - bu - roh bi - mi - noh uş - moğ nô - ro ăl kol mã şăb - bo - ro - to.

105. ^{hazan}
 1. 
 U_h - hên tên ko-bôđ lă-ăm-mă - ho tể-hil-loh li-rê-ă -

 ho tig-woh lă-dô-ră-să - ho pit-hôn päh lă-mě-jă-hă-lim loh

 sim-hoh lă-ăr-sôh so-sôn lă-i-roh sě-mi-hut gă-răn lă-do-wid ăb -

 doh wă-ă-ri-hat nêr lă-hăn ji-săj mế-si-hoh. etc.

106. ^{hazan}

 U-mip-něj hă-to - ê - - nu gô-li-nu mề-ăr-sê - - nu

 wă-nit-ră-hăg mề-ăl ăđ-mo-tê - nu wě-ên o - nu jě-hu-lin lă-ă-lôt

 lê-ro-ôt lă-hi-s-tă-hă-wôt lă-fo-nă-ho bẻ-bết bả-hi-ro-toh bin -

 wê hă-do-roh băb-bă-jit hăg-gô-dôl wă-hăg-gô-dôš sả-nig-ro sim-ho

 'o-low mi-pě-něj hăj-jod sản-ni-s-tă-lă-hoh bẻ-mig-do-sả -

 ho jỉ-hij ro-sôn mi-lă-fo-nă-ho ă-dô-noj ă-lô-hê-nu

 săt-to-šuw ut-ră-hêm ô-lê-nu bả-ră-hă-mă-ho ho-răb-bim

 ut-găb-bêš pẻ-zu-rê-nu mib-bên hăg-gô-jim un-fu-sô-tê-nu kẻ-nôš



109. ^{hazan}

Al kên ně - gaw-wă loh ă - dô - noj ă - lô - hê - nu

lir - ôt mă - hê - roh bē - tif - ă - răt uz - zoh lă - hă - ă - bir ġil - lu - lim

min ho - o - răs wō - ho - ă - li - lim ko - rôt jik - ko - rê - tun

lě - tāk - kên 'ô - lom bē - māl - hut šād - dāj wě - hol bē - nēj ho - sor

jig - ră - u biš - mă - ho lă - hăf - nôt ê - lă - ho kol riš - 'ej o - răs

jäk - ki - ru wĩ - jêd - 'u kol jōš - bēj tē - bēl kij lě - ho tih - ră

kol bă - răs tiš - šo - bā kol lo - šôn. etc.

110. ^{hazan}

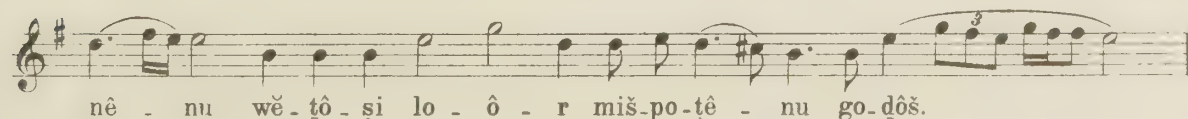
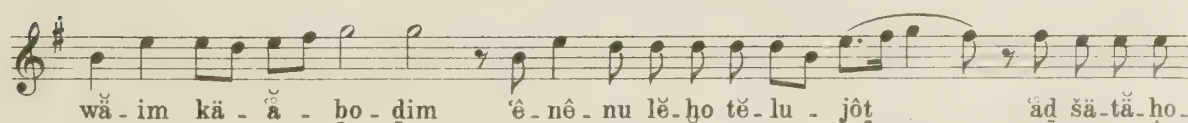
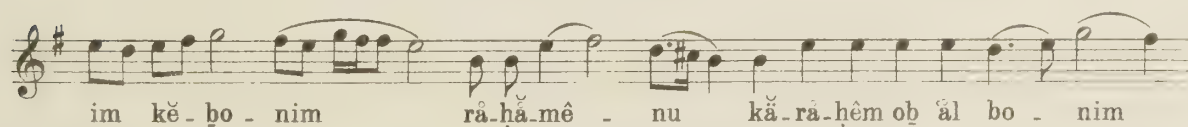
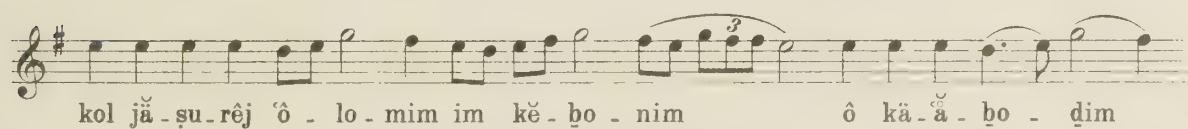
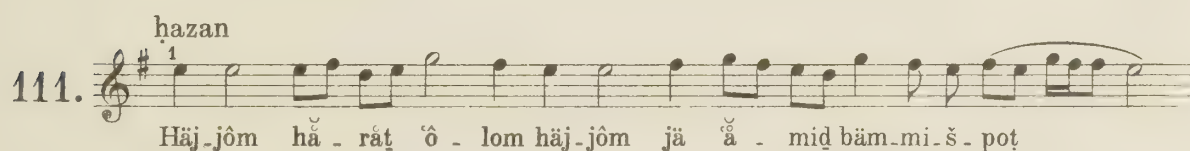
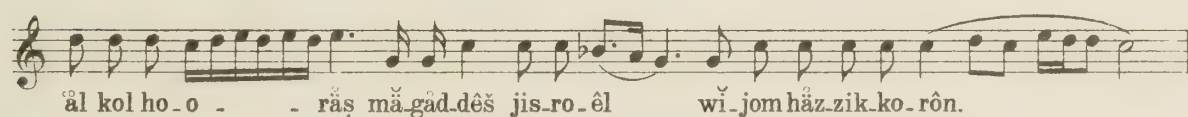
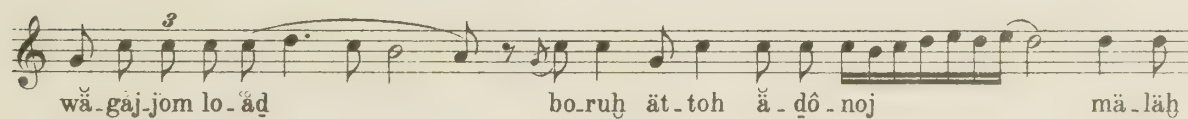
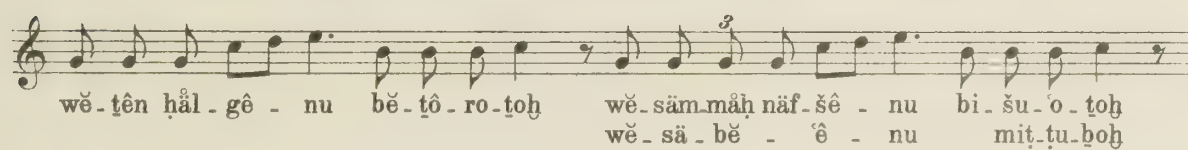
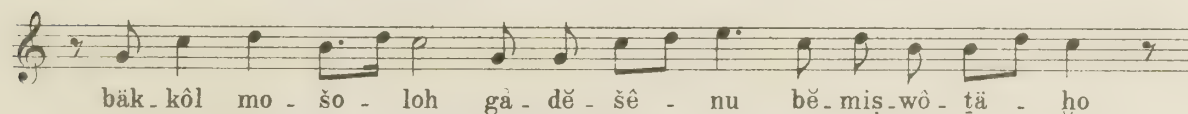
Ă - lô - hê - nu wē - lô - hēj ă - bō - tē - nu mē - lôh 'al kol ho - 'ô - lom

kul - lô bih - bō - doh wă - hin - no - sē 'al kol ho - o - răs

bi - go - roh wō - hô - fă bă - hă - dar ġō - ôn 'uz - zoh 'al kol jo - šē - bēj

tē - bēl ār - soh wĩ - jē - dă kol po - 'ul kij ăt - toh fă - 'al - tô wĩ - jo - bin

kol jo - sur kij ăt - toh jă - sār - tô wĩ - jō - mār kōl ă - sār ně - šo - moh bă - ăp - pô



112. *Priest.* כהנים *hazan*
 jě - ho - ră - hă - ho ă - dô -

hazan
 noj *Priest.rep.* wĩ - jiš - mě - ră -

hazan
 ho *Priest.rep.* o - mên

hazan
 jo - êr *Priest.rep.* etc.
 ă - dô - noj

hazan
 wi - hu - năk.ko *Priest.and qahal rep.*
 „Omên.”

hazan
 jis - so *Priest.rep.* etc.

hazan
 lě - ho *Priest.rep.* šo - lôm

hazan
 o - mên. *Priest.rep.*

Day of Atonement ליום כפור

Versöhnungstag.

113. *hazan and qahal*
 ♩ = 120 *rit.*
 lě - ho ê - lij tě - šu - go - tij bě - ho hăš - gij wă - ă.hă - ho - tij

rit.
 lě - ho lib - bij wě - hil - jô - tăj lě - ho ru - hij wě - niš - mo - tij. etc.

114. *hazan and qahal*

šě - mǎ gô - lij ă - šār jismǎ bō - gô - lôt wō - ho -

êl hă - mǎ - gǎb - bēl hă - tē - fil - lôt wō - ho - 'ô - sā bē - lij hē - gār

qahal rep.

ğě - dō - lôt wē - nif - lo - ôt wǎ - hăn - nô - ro ă - li - lôt. etc.

115. *hazan*

bi - šī - boh šă - l mǎ - ă loh u - bi - šī - boh šă - l mǎt - toh 'āl dǎ - 'āt

hăg - godōš bo - ruḥ hū wă - 'āl dǎ - 'āt kol hăg - go - hol hăg - go - dōš hăz - ză

o - nu mǎt - ti - rin lă - hit - pāl - lēl 'im ho - ă - bār - jo - nim.

116.

kol nid - rêj wă - ă - so - rêj uš - hu - 'ēj wē - nid - du - jej

wă - hă - ro - mēj wē - gu - no - mēj wē - gu - no - hēj wē - gu - no - sēj

di nē - dār - no wē - di iš - tā - bā - no wē - di nă - di - no

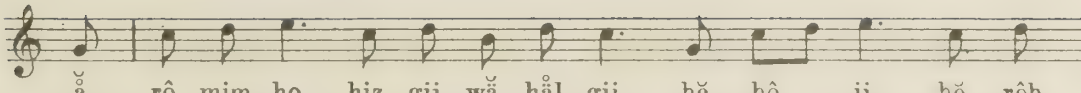
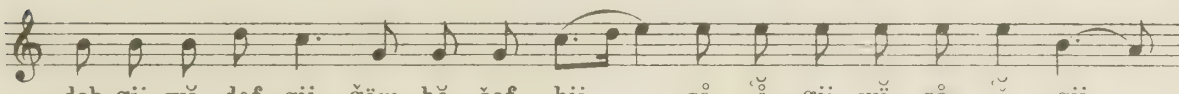
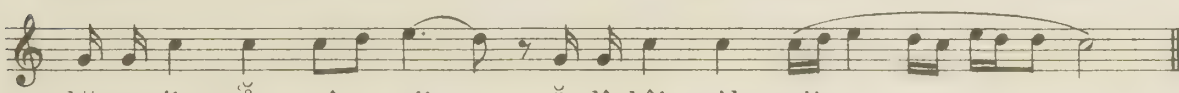
wē - di hă - rim - no wē - di o - sār - no 'āl năf - šo - to - no mij - jôm

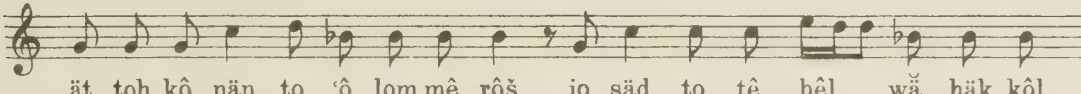
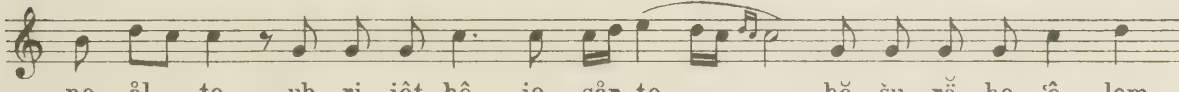
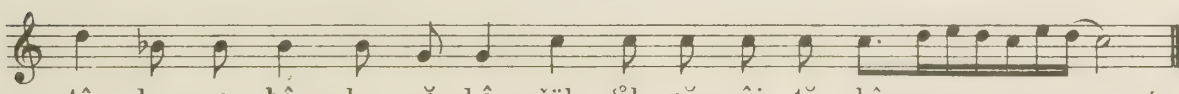
hăkkip - pu - rim šă - 'o - bār 'ăd jôm hăkkip - pu - rim hăz - ză šăb - bo 'o - lê - nu

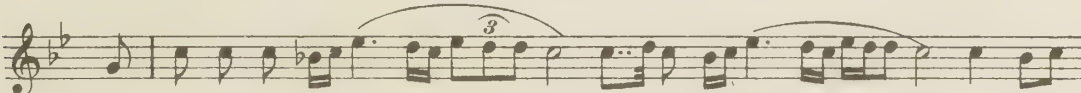
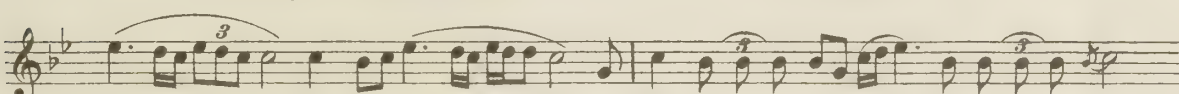
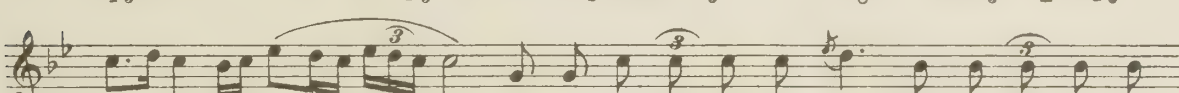
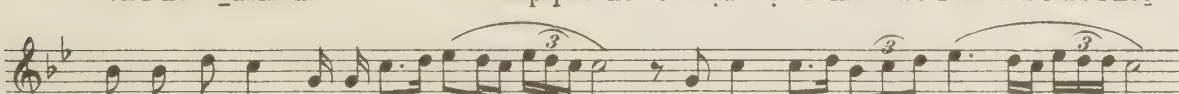
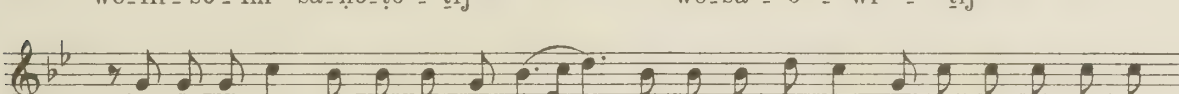
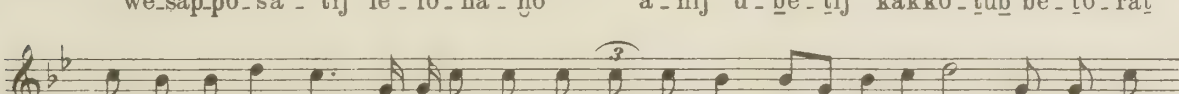
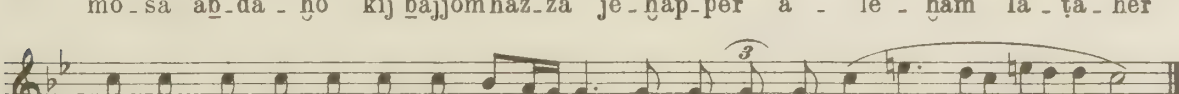
lě - šo - lôm u - mij - jôm hăk - kip - pu - rim hăz - ză

'ad jôm hăk-kip-pu - rim šă - jo - bô 'o - lê - nu lě - šo - lôm
 nid - ro - no lo nid-rêj uš - bu - 'o - to - no lo šě - bu - êj wă - hă - ro -
 mă - no lo hă - ro - mēj wě - nid - du - jā - no lo nid - du jêj wă - ă - so - ră - no
 lo ă - so - rêj kul - hôn it - hă - răt - no bô - hôn jě - hêj ră - wo di - hôn
 šě - bi - tin uš - bi - gin lo šă - ri - rin wě - lo găj - jo - min
 wě - nis - lăh lě - hol ă - dăt bě - nêj jis - ro - êl wě - lăg - gēr hăg - gor
 bě - tō - hom kij lě - hol ho - 'om biš - gō - gōh.

117. wă - 'ăl hêt šă - ho - to - nu lě - fo - nă - ho biš - gō - gōh
 wă - 'ăl hêt šă - ho - to - nu lě - fo - nă - ho bě - zo - đôn
 wă - 'ăl hêt šă - ho - to - nu lě - fo - nă - ho băs - sê - tăr
 - - - - - bă - gō - luj
 wă - 'ăl hă - to - im šă - o - nu hăj - jo - bim ă - lê - hăm ă - sê
 wă - 'ăl hă - to - im šă - o - nu hăj - jo - bim
 ă - lô - hăm lo tă - ă - sê šă - nit - tăg lă - ă - sê. etc.

118. 
 ă - rô - mim - ho hiz - gij wă - hăl - gij bē - hô - ij bē - rôb

 dob - gij wē - dof - gij ġām bē - šof - ħij ză - ă - gij wă - šă - ă - gij

 bö - gor - ij ă - nē - nij ă - lô - hēj šid - gij. etc.

119. 
 ät - toh kô - nân - to 'ô - lom mē - rôš jo - säd - to tē - bēl wă - hāk - kôl

 po - ăl - to ub - ri - jôt bô jo - šăr - to bē - šu - ră - ho 'ô - lom

 tô - hu wo - bô - hu wô - hô - šăĥ 'äl pē - nēj tō - hôm. etc.

120. 
 wē - hoĥ ho - joh ô - mēr on - no hăššēm ho - to -

 tij 'o - wi - tij po - šă - tij lē - fo - nă - ho ă - nij u - bē - tij

 on - no hăš - šēm kăp - pēr no lă - hă - to - im wē - lă - ă - wô - nôt

 wē - lif - šo - 'im šă - ho - to - tij wē - šă - 'o - wi - tij

 wē - šăp - po - šă - tij lē - fo - nă - ho ă - nij u - bē - tij kăkko - tub bē - tō - răt

 mô - šă 'ăb - dă - ho kij băjjôm hăz - ză jē - hăp - pēr 'ă - lē - hăm lă - tă - hēr

 ät - hăm mik - kôl hă - tō - tē - hăm lif - nēj ă - dō - noj.

121. *hazan*

wě - hăk-kô - hă - nim wô - ho - 'om ho - 'ô - mē - dîm bo - ă - zo - roh

kě - šă - ho - ju šô - mē - 'im ât šêm ha - mē - fô - roš jô - sê mip - pij

kô - hên gô - dól big - du - šoh ub - to - hō - roh ho - ju kô - ră - 'im

u - miš - tă - hă - wim wě - nô - fē - lim 'ăl pē - nē - hăm wô - ô - mē -

rim bo - ruḥ šêm kê - bôd māl - hu - to lō - 'ô - lom wo - ăd.

122. *hazan*

wě - hoḥ ho - joh mō - năh ă - hăt ă - hăt wă - ă - hăt

ă - hăt uš - tă - jim ă - hăt wě - šo - lôš ă - hăt wă - ăr - bă

ă - hăt wô - ho - mēs ă - hăt wě - sēs ă - hăt wě - šă - bă.

123. *hazan and qahal*

bit - fil - lo - tij jis - kôn gô - bār kij boh - jil mäd jô - šăr uz - hut

sip - pār - tij boh pil - êj êl hoj big - so - roh ăḥ lô bă - ă - ri - hut

săm - ti - hoh 'ăl rôš mă - hă - lo - lăj ug - ro - ti - hoh kă - tăr - māl - hut

nif - lo - im mă - ă - să - ho wě - năf - šij jô - dă - 'ăt mō - ôd. etc.

VII. Various. שונות Verschiedenes.

Psalmody for weekdays תהלים לימי החול

Psalmen für Werkstage.


124. qahal


lä-mēnās - sē - āh 'āl häğğit - tit niz.môr lē - do-wid. ă - dō-noj
ă - dō - nē - nu mo äd-dir šim - ho bē-hol ho - o - rās ă - šār
tē - noh hô - dē - ho 'āl häš-šo - mā - jīm. mip-pij 'ô - lē - lim
wī - jō - nē - gim jis-sād - to 'ôz lē-mā - 'an sô - rā - rā - ho
lă - häš-bit ô - jēh u-mit-näg-gēm. kij ār-āh šo - mā - ho mā - ă - sēj
äs-bō - 'ô - tā - ho jo - rê - āh wē-hô-ho-bim ă - šār kô - nān - to.

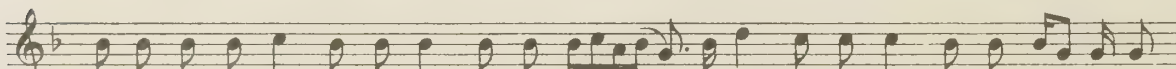
125. hazan

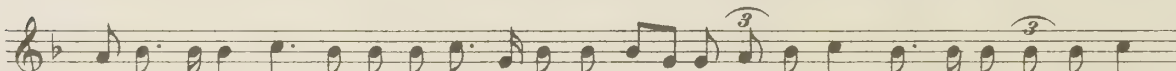
bo-ruh ät-toh ă - dō-noj ă - lô - hē - nu mă-lăh ho - 'ô-lom ă - šār
gi-dē-šo - nu bē-miš-wô-tow wă-šiw-wo-nu 'āl mig-ro mē-gi-loh etc.
bo-ruh ät-toh ă - dō-noj ă - lô - hē - nu mă-lăh ho - 'ô-lom šă-hă-hă-jo -
nu wă-gi-jē-mo - nu wē-hiğ-ğī - 'o - nu lă-zē-mān hăz-zăh.

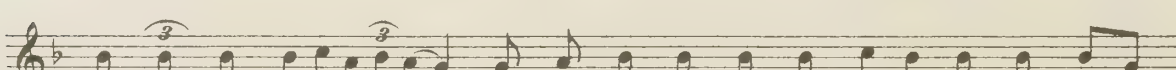
Esther אסתר

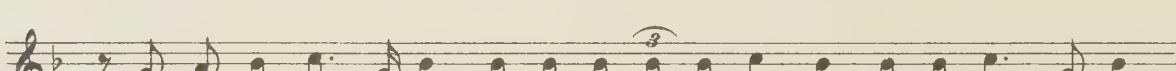
126. 
wä_j hij bimêj ä_hăšwê_rôš hū ä_hăšwê_rôš hămmô.lêh mē_hô_du wä_ä_d kuš

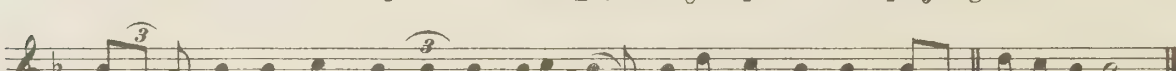

šä - bā wä_ä_srim u_mê_oh mē_di - noh bāj_jomim ho_hēm kē šä - bāt hămmä -



läh ä_hăšwê_rôš 'äl kis_sê mäl_hu - tō ä_šār bē_šū_sān hăb.bi - ro bišnāt

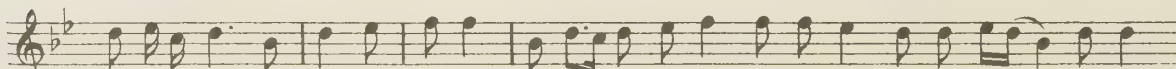

šo_lôš lēmôl_hô 'o_soh mištā lēhol so - row wä_ä_ho_dow hēl porās u - mo_dāj

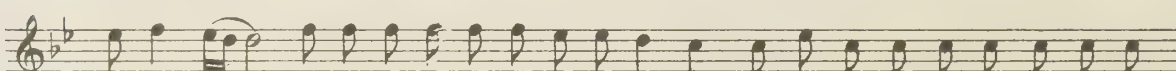

hăp_pār - tē - mim wē - so - rēj hă - mē - di - not lē - fo - now

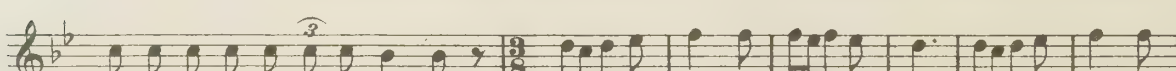

bă_hār - ô - tō ät ô - šār kē_bôd mäl_hu - tō wä_ät jē_gor - tif - ä -

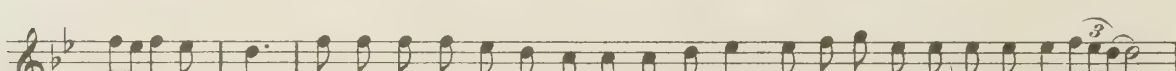

rās gē_du_lo - tō jo_mim rāb - bim šēmô_nim um_ät jôm. etc.


127. 
bo - ruh ät - toh ädô_noj älô_hē_nu mäl_läh ho_ô - lom äšār boro sosôn


wē.simēhoh ho - ton wē_hälloh ġi_loh wä_rinnoh ä_hăboh wä_äh_woh šo_lôm


wē_rē - 'ut mē_hē.roh ä_dô_noj ä_lô_hē - nu jiš_šo.mā bö - 'o_rēj jē_hu_doh


u_bē_hu.šôt_jē.ru_šo_lä - jim gôl so - sôn wō - gôl sim_hoh gôl ho - ton wō -


gôl käl - lo gôl mišhă_lôt hă_to_nim mēhuppo_tom un_ô_rim minē_ġi.no - tom


bo - ruh ät - toh ädô_noj mēsämmē_äh ho_ton 'imhăkkälloh.

| B. Nonsynagogal Songs (Außersynagog. Gesänge) | | ב. שירות |
|--|-------------|------------|
| I. Sabbatsongs (Sabbatlieder) | No. 128—140 | שירות לשבת |
| II. Hidujôt | - 141—142 | חדייות |
| III. Ḥalêlôt | - 143 | הללות |
| IV. Zafât | - 144—145 | זפאת |
| V. Něšid | - 146—165 | נשיד |
| VI. Širôt | - 166—200 | שירות |
| Appendix (Anhang) | - 201—227 | נוספות |

I Sabbatsongs שירות (Širôt)

Sabbatlieder

128. $\text{♩} = 126$

Ši-rū lo - èl ně - bô-nāj ši - rěj ră - no-noj šab.bot wô -

rô-š hô - dāš jôm ză lâ - dō - noj jo-gor šě - mô hô - di-ū lāk.kôl wă -

hăš-mi - ū ză-mě-rū ho-ri - ū lif-něj hăm-mă-lăh ă - dō - noj. etc.

129. $\text{♩} = 116$

Jôm šab - bot ti - s - mäh mö - ôd năf - šij

tiṭ - ăw - wăh la - a - lô - t lă-har god - šij

S.1 מוטר S.3 & 4 מוטר

mê - ăt - môl tâḥ-zig bö-găw šis - - šij

S.1 & 2 מוטר S.3 & 4 מוטר

ră-ă-jo - tij diğ-lij bă-hên hăm - šij.

S.1 & 2 מוטר S.3 & 4 מוטר S.1 & 2 מוטר

Jô - no - tij. Hi - t - bô - nă-nij ū - - rij bô o - šir

S.3 & 4 מוטר S.1 & 2 מוטר S.3 & 4 מוטר

ši - roh lě - èl sū - rij bo - ruḥ hū. Mě - fă - si - - ăḥ.

S.1 & 2 מוטר S.3 & 4 מוטר

Mô-fô - ă - rij ji - ḥū-dô hū mäh-măd šo - ro - šij.

130. $\text{♩} = 108$

Bĩ-jôm šăb - boṭ ă - šăb - bê - âh lo - êl hăj gô - ă - lij

wa - âg - riḥ gor - bê - nôṭ rê - - âh bĩ-jôm šuḅ hê - ḥo - lij. etc.

131. *tr.*

Jēm hăš - šăb - boṭ ên ko - mô - hū, bê - ră - ḥô ă -
Mij - jēm ri - šôn ʾaḍ jēm šiš - šij, li - gě - ră - ṭ

tr.

lô - him wăj - gâ - dě - šê - hū. Kij bê - šăb - - boṭ ê - sê ḥof -
šăb - boṭ niḥ - sê - fôh năf - šij.

šij wě - ḥij jēm mě - nu - ḥoh âg - ro - ê - - - hu.

S.1 מזורז

132. *rit.*

Šo - lôm lě - ḥô šăb - boṭ, šo - lôm wě - sim - ḥoh.

rit. סוף Fine.

šo - lôm lě - ḥo šo - - lôm jôm hām - mě - nu - ḥoh.

S.1 & 2 מזורז

rit.

Si - su bê - nej jă - ă - - gôḥ kij ḥo šě - bi - 'ij,

S.3 & 4 מזורז

rit.

gi - lu bê - lă - - gaḥ tōḥ jôm šă - ă - šu - 'ij.

S.1 & 2 מ' מזורז

rit.

Ur - u ă - măt mā - tōḥ dô - dij wă - rê - 'ij.

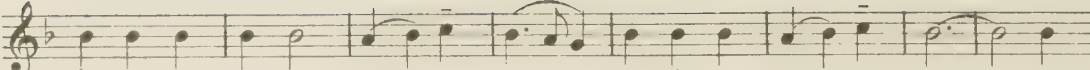
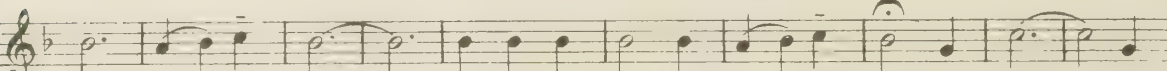
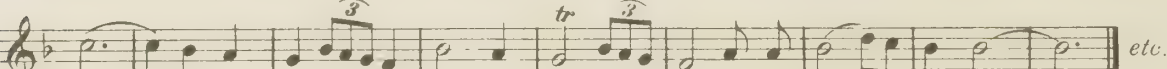
S.3 & 4 מ' מזורז Tutti. מקהלה


Am - so bĩ - jôm ză tōḥ so - sôn wě - sim - ḥoh.

מהתחלה עד הסוף D.C. al Fine.

133. *S.1 7m*
 Bí - jôm šăb - bot ă - šăb - bê - aḥ lă - êl ḥăj gô - ă -
 lij wă - ăg - rib gor - bê - nôṭ rē - - - - - aḥ bî -
S.1 & 2 7m
 jôm šub ḥē - ḥo - lij. Šē - ḥij lo - êl
S.3 & 4 7m
 jē - ḥi - do - tij. Bô - gô - lêḥ ḥă - lē - lij.
S.1 & 2 7m *S.3 & 4 7m*
 Wē - zih - rij jôm mē - nu - ḥo - tij. Wô - 'ul - lô tis - bê -
S.1 & 2 7m
 lij. Wô - hô - si - fij bê - sim - ḥo - tij,
S.3 & 4 7m *S.1 & 2 7m*
 wă - ăl tit - ă - bê - lij. Wē - lib - bij tōḥ wē - so - mē -
S.3 & 4 7m
 - - aḥ, bă - ḥên miṭ - nă - ḥă - lij.

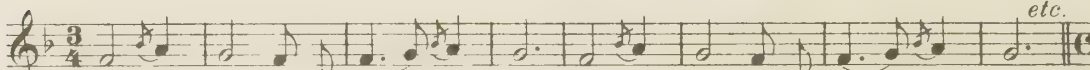
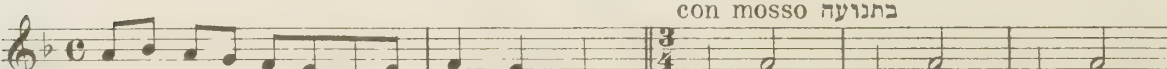

134. *S.1 & 2 7m*
 Po - si - tij ăt ăt pij lē - šăb - bê - aḥ,
S.1 & 2 7m *S.3 & 4 7m*
 bô o - šir šir šir lă - - mē - nă - sē - aḥ.
S.1 & 2 7m *S.3 & 4 7m* *S.1 & 2 7m*
 Tit - an - nă - ġ năf - - năf - šij bă - ḥa - šă - lê - aḥ, mis - so - ḥor
S.3 & 4 7m
 lô ê - sē - oh ḥof - - šij.


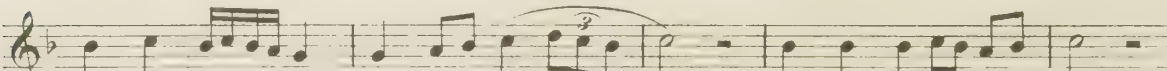
135. 
 Ê - low mij hig - šoh wäj - jiš - lom ă - răş wě - šo - mo - jim, kil -

 lom bě - šăb - bot, bô niz - ho - rim ăm - mô kul - lom - lo - hên, lo -
 *etc.*
 hên ji - zě - kū lă - ô - lom šăk - kul - lô šăb - bot.

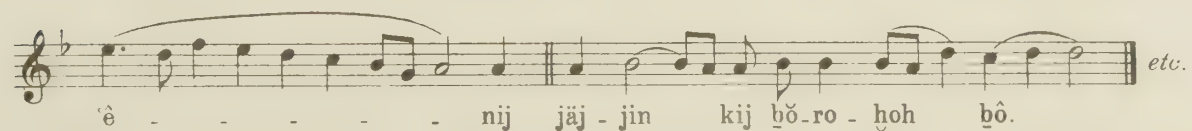
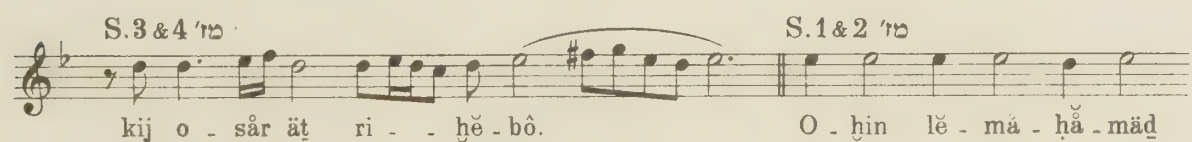
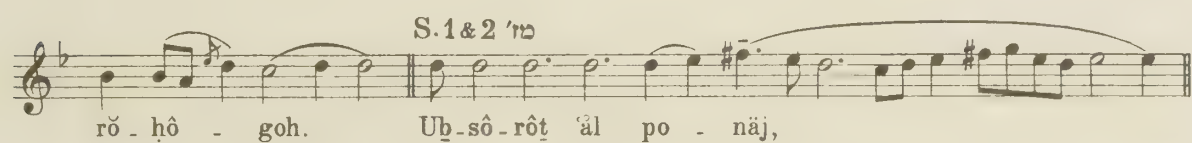
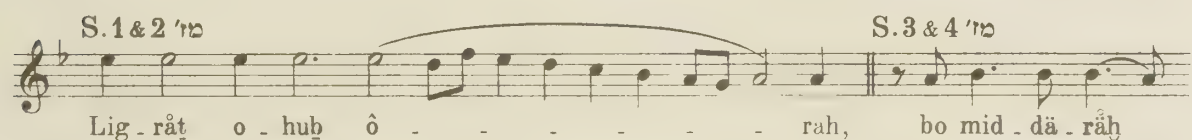
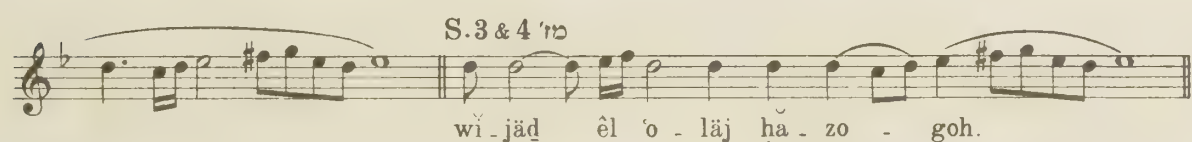
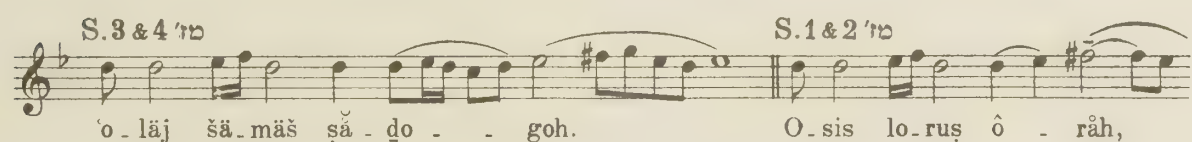
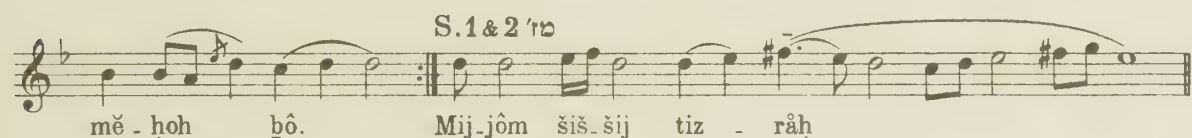
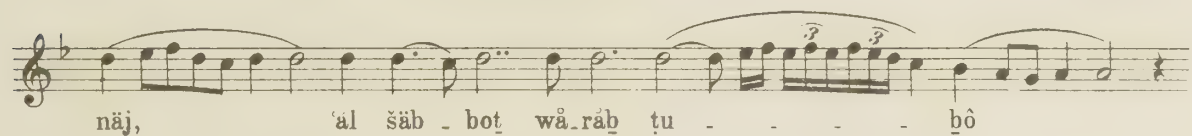
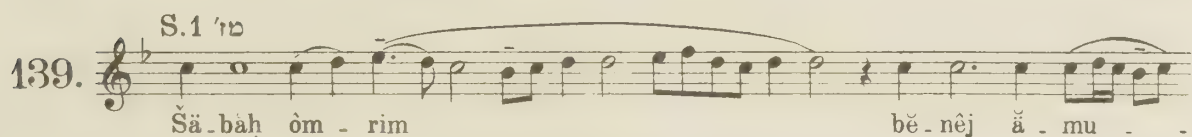
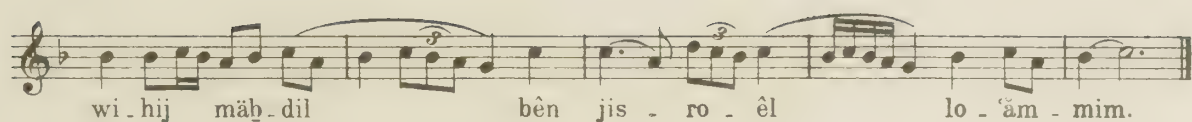
136. 
 Nô - sě - im wě - nô - tě - nim bá - hă - lo - hôt.
 *Recitativ.*
 Tê - šă uš - lò - šim mě - lo - hôt ă - su - - - - - rôt.

 Bě - šăb - bot măš - li - mim mê - oh bô - ro - hôt. Lo - hên, lo -

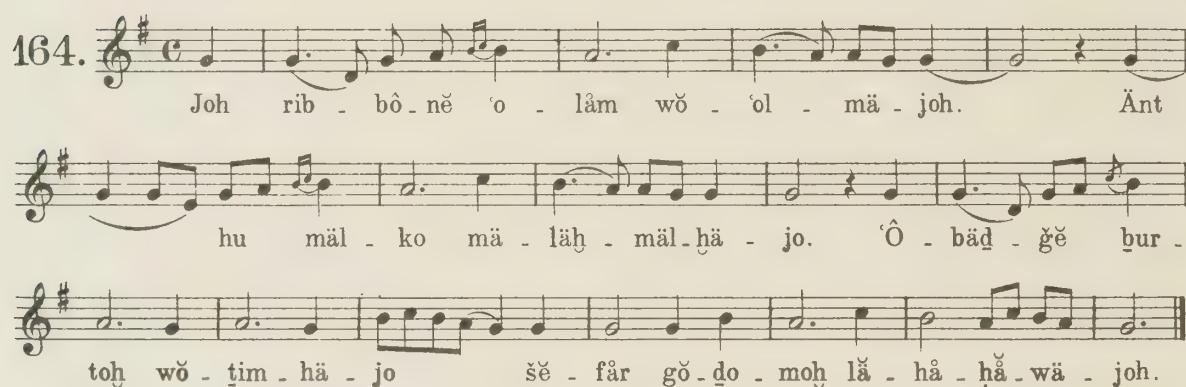
 hên ji - zě - kū lă - ô - lom šăk - kul - lô šăb - bot.

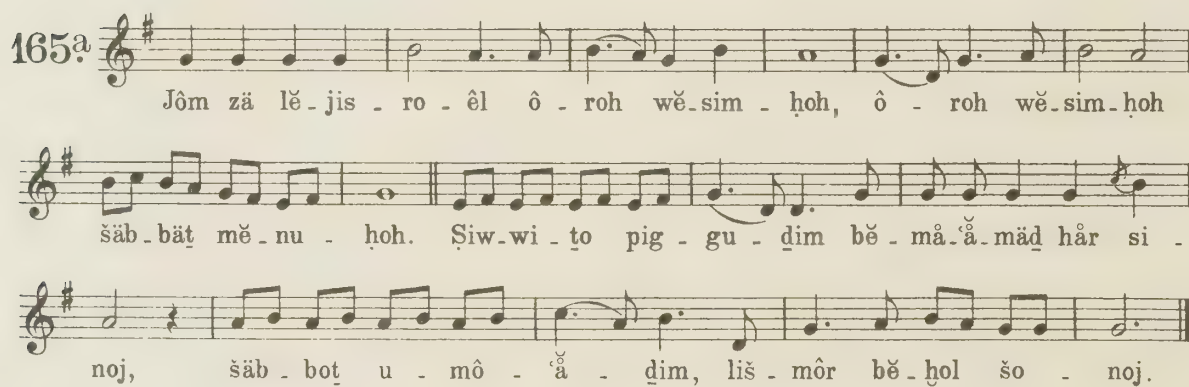
137.  *etc.*
 Mij wo - mij bil - tě - ho o - hub, mij wo - mij bil - tě - ho bo - ruh
 *con mosso* בתנועה
 gô - lu - tē - - - nu găş - şēr. Găş - şēr, găş - şēr, găş - şēr,

 găş - şēr, gô - lu - tē - nu bi - mē - hē - roh bě - jo - mē - nu.

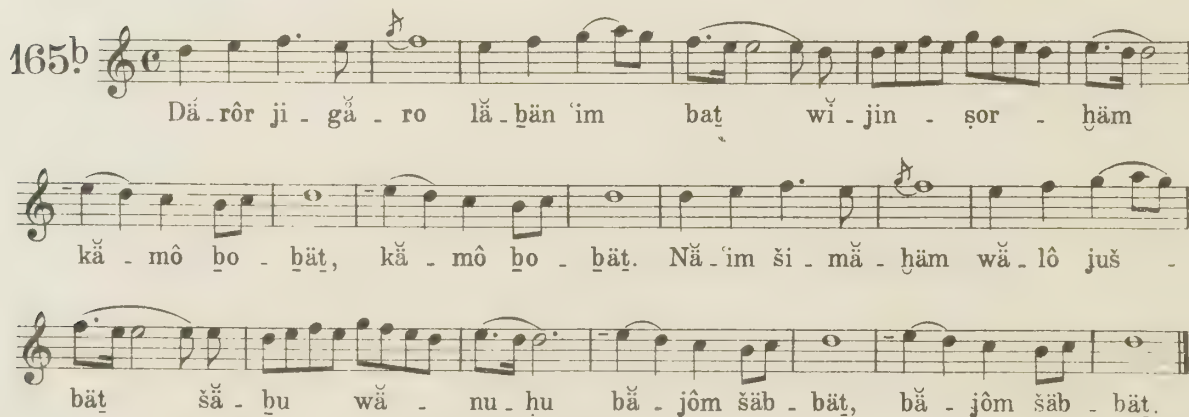
138. 
 Jo - gor jôm hăş - šă - bot tăg - dil

 bib - rit šo - lôm wă - haj - jim wă - gid - daş - - - - - tô



140. 
 Jôm hä - šě - bi - 'ij jôm nă - hăt wě - šă - ă - non,
 'äl kên, 'äl kên ä - - 'ă - nă bě - šă - - bäh wě - răn - nên,
 o - šir wō - 'ir šô - - šon nă - ģě - dij pě - tū - hoh. etc.

164. 
 Joh rib - bō - ně 'o - lăm wō - 'ol - mă - joh. Änt
 hu mäl - ko mă - lăh - mäl - hă - jo. 'Ô - bäd - ģě bur -
 toh wō - tim - hă - jo šě - făr ģō - do - moh lă - hă - hă - wă - joh.

165a. 
 Jôm ză lě - jis - ro - êl ô - roh wě - sim - hoh, ô - roh wě - sim - hoh
 šăb - băt mẽ - nu - hoh. Šiw - wi - to pig - gu - ðim bě - mă - ă - mäd hăr si -
 noj, šăb - bot u - mô - 'ă - ðim, liš - môr bě - hol šo - noj.

165b. 
 Dă - rôr ji - ģă - ro lă - bân 'im băt wĩ - jin - şor - hăm
 kă - mô bo - băt, kă - mô bo - băt. Nă - 'im ši - mă - hăm wă - lô juš -
 băt šă - bu wă - nu - hu bă - jôm šăb - băt, bă - jôm šăb - băt.

II Hidujôt חרויות

Weddingsongs שירי חתונה

Hochzeitsgesänge

a) S.1 מ' $\text{♩} = 92$

141. $\text{O} - \text{ši} - \text{roh} \text{ lö} - \text{o} - \text{hub} \text{ wă} - \text{hăš} - \text{šir}$

S.1 & 2 מ'

$\text{lö} \text{ ä} - \text{s} - \text{dir}, \text{ jě} - \text{ho} - \text{rè} - \text{h} \text{ ho} - \text{ton} \text{ zäh}$

S.3 & 4 מ' S.1 & 2 מ'

$\text{wö} - \text{ôr} \text{ po} - \text{now} \text{ jäs} - \text{hir.} \text{ Wĩ} - \text{ji} - \text{h} - \text{jäh} \text{ ho} - \text{ton}$

S.3 & 4 מ' S.1 & 2 מ'

$\text{zäh} \text{ kě} - \text{bil} - \text{šon} \text{ bän} \text{ jo} - \text{ir.} \text{ Wě} - \text{ti} - \text{h} - \text{jäh}$

S.3 & 4 מ' S.1 & 2 מ'

$\text{käl} - \text{lo} - \text{to}, \text{ kě} - \text{äs} - \text{tēr} \text{ băt} \text{ do} - \text{dô.} \text{ Hä} - \text{lě} -$

S.3 & 4 מ'

$\text{lu} - \text{joh} \text{ kij} \text{ tōb}, \text{ kij} \text{ lö} - \text{ô} - \text{lom} \text{ hăs} - \text{dô.}$

b) S.1 & 2 מ' $\text{♩} = 144$ S.3 & 4 מ'

$\text{O} - \text{ši} - \text{roh} \text{ lě} - \text{do} - \text{gul} \text{ wă} - \text{hăš} - \text{ši} - \text{r} \text{ lö} \text{ ä} - \text{s} -$

S.1 & 2 מ'

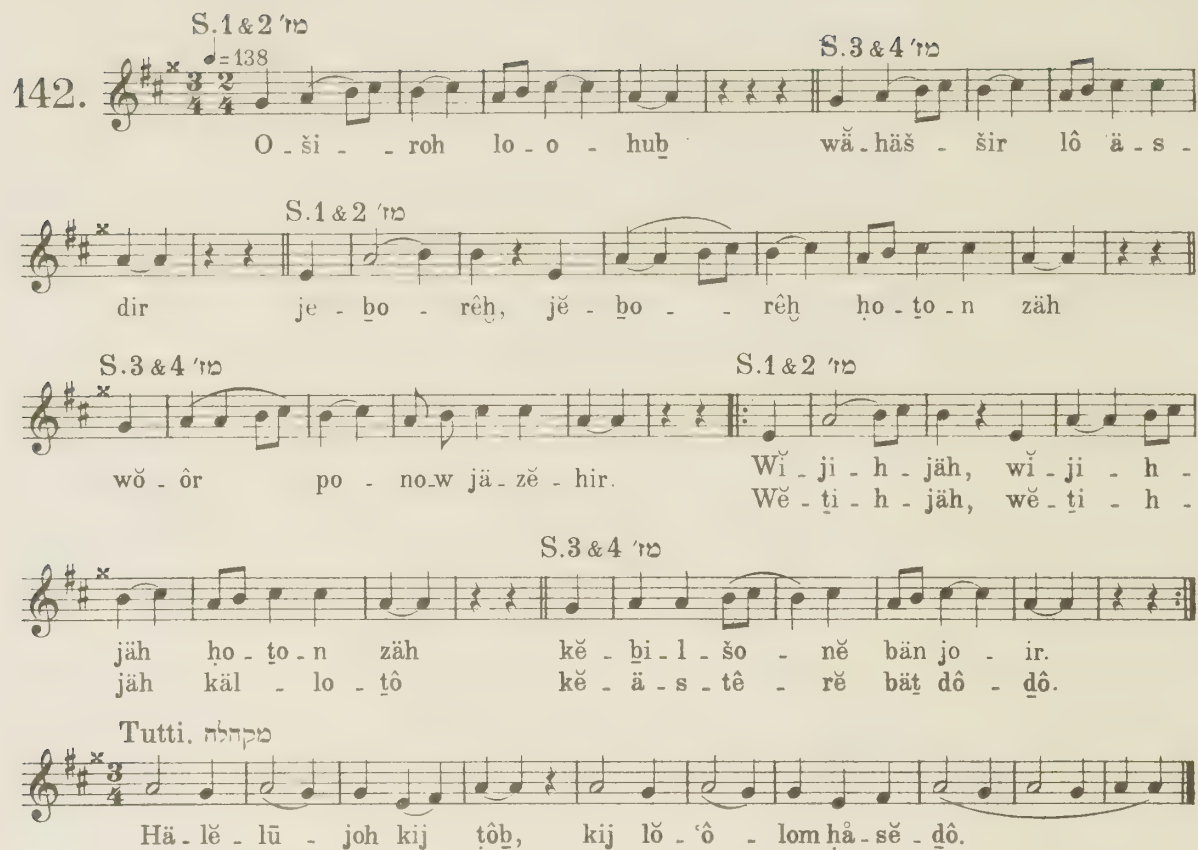
$\text{dir.} \text{ Jě} - \text{ho} - \text{rèh} \text{ ho} - \text{to} - \text{n} \text{ zäh}$
 $\text{Wě} - \text{ti} - \text{h} - \text{jäh} - \text{käl} - \text{lo} - \text{tô}$

S.3 & 4 מ' S.1 & 2 מ'

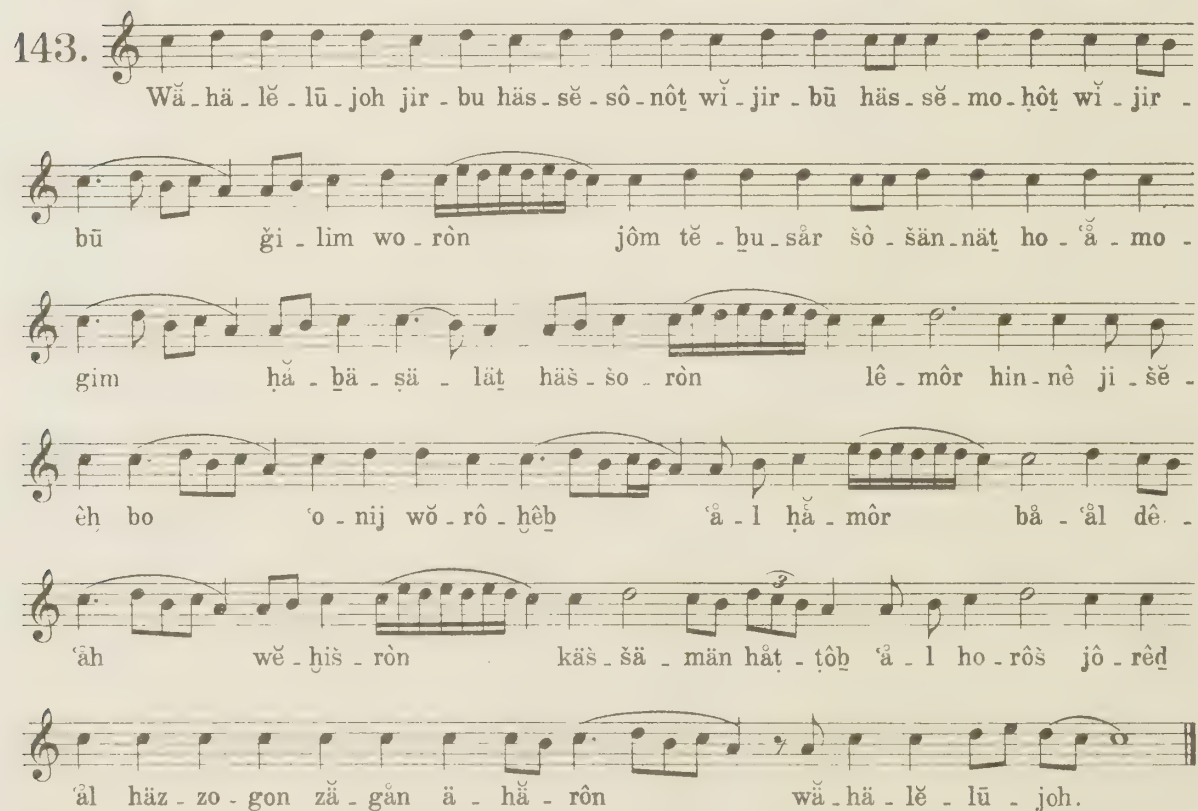
$\text{kě} - \text{bi} - \text{l} - \text{šo} - \text{ně} \text{ bän} \text{ jo} - \text{ir.} \text{ Hä} - \text{lě} - \text{lü} - \text{joh} \text{ kij}$
 $\text{kě} - \text{äs} - \text{tē} - \text{rě} \text{ băt} \text{ dô} - \text{dô.}$

S.3 & 4 מ' Tutti. מקהלה

$\text{tōb}, \text{ kij} \text{ lö} - \text{ô} - \text{lom} \text{ hă} - \text{sě} - \text{dô.}$

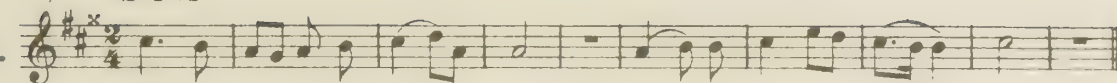
142.  S.1 & 2 ^מ S.3 & 4 ^מ
 O - ši - - roh lo - o - hub wă - hăš - šir lô - ä - s -
 S.1 & 2 ^מ
 dir je - bo - rêh, jě - bo - - rêh ho - to - n zăh
 S.3 & 4 ^מ S.1 & 2 ^מ
 wô - ôr po - no - w jä - zě - hir. Wĩ - ji - h - jäh, wĩ - ji - h -
 Wě - ti - h - jäh, wě - ti - h -
 S.3 & 4 ^מ
 jäh ho - to - n zăh kě - bi - l - šo - ně bân jo - ir.
 jäh käl - lo - tô kě - ä - s - tê - rě băt dô - dô.
 Tutti. ^{מקהלה}
 Hä - lě - lū - joh kij tōb, kij lõ - ô - lom hă - sě - dô.

III Halêlôt הלילות

143. 
 Wă - hă - lě - lū - joh jir - bu hă - sě - sô - nô - t wĩ - jir - bū hă - sě - mo - hôt wĩ - jir -
 bū ġi - lim wo - rôn jôm tē - bu - sâr sô - šăn - năt ho - 'ă - mo -
 ġim hă - bă - să - lăt hă - šo - rôn lê - môt hin - nê ji - sě -
 êh bo 'o - nij wô - rô - hêb 'ă - l hă - môt bả - 'ăl dê -
 'ah wě - hiš - rôn kăs - să - măn hăt - tōb 'ă - l ho - rôs jô - rêd
 'ăl hă - zo - gon ză - găn ä - hă - rôn wă - hă - lě - lū - joh.

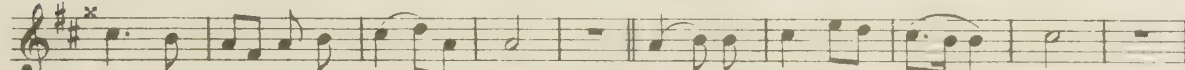
IV Zafāt זפאת

a) S.1 'מ

144. 


Bô lě - šô - lô - m ho - - ton us - mẽ - hoh bẻ - măt - ton.

S.1 & 2 'מ S.3 & 4 'מ



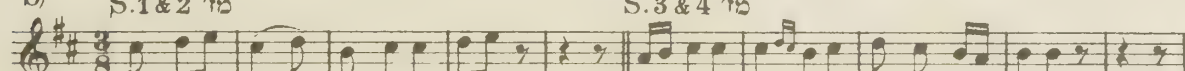
Šu - šẻ - bi - ni - măt - - tām, mả - hẻ - loh rip - pẻ - tām.

S.1 & 2 'מ S.3 & 4 'מ



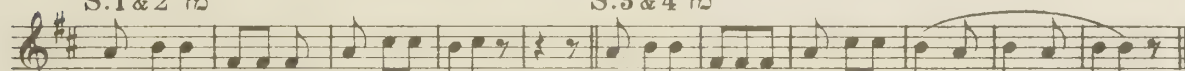
Lās - sẻ - mo - hỏ - t bo - - tām, bỏ lẻ - găn hẻb - bi - - ton.

b) S.1 & 2 'מ S.3 & 4 'מ



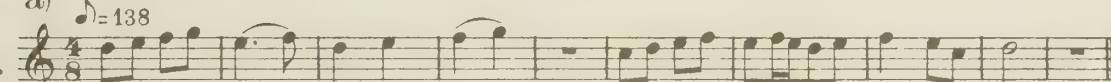
Nẻ - gẻ - nủ, zẻm - mẽ - rủ lẻ - hẻ - to - nim i - mẽ - rủ.

S.1 & 2 'מ S.3 & 4 'מ



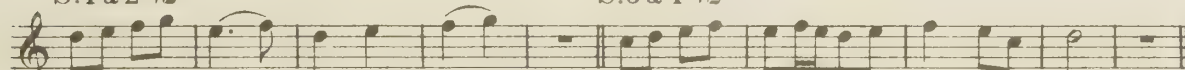
Kỏl ẻ - sẻ - r di - bẻ - rủ, li - sẻ - mo - hỏt jut - ton.

a) S.1 'מ = 138

145. 

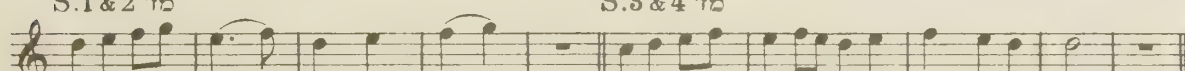
Lẻ - fẻ - lẻh ho - rim - môn, lẻ - fẻ - lẻh ho - rim - môn.
Lẻ - fẻ - lẻh ho - rim - môn, ẻ - đẻ - mảh rẻg - go - tẻh.

S.1 & 2 'מ S.3 & 4 'מ



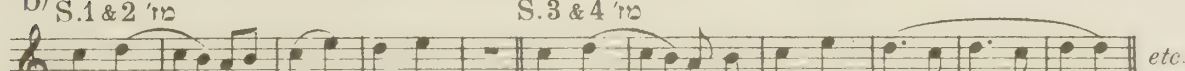
Kẻ - gỏ - bẻh ho - ẻr - môn gẻ - bỏ - hoh gỏ - mo - tẻh.

S.1 & 2 'מ S.3 & 4 'מ




U - mỏr 'im gin - no - môn jẻ - fi - hun mib - bẻ - tẻh.

b) S.1 & 2 'מ S.3 & 4 'מ



Sẻ - bi - - joh ẻ - nẻ - hoh lẻ - lib - - bi - j o - so - rủ.

Coda. 

Rẻ - ti - joh ho - bi - u lẻ - mẻk - ko - tij zỏ - rủ.

S. 3 & 4 'no

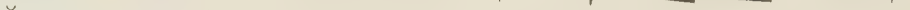
A musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of eighth and quarter notes, some beamed together. A slur covers the final three notes. The piece ends with a double bar line followed by "etc.".

Wo - 'od ã - rě - 'oh hă - wăt tô - hũ wo - bô - hũ.

b) S.1 & 2 'm

Dē - nāh ši - mē - šoh lă - ä - nē - ho - roh bi - jô - - moh.

S. 3 & 4 ໓



Wĩ - jo - rê - àh bẻ - lăj - loh him - šẻ - lo - - hũ. etc.


c) S.1 & 2' m

♩ = 144

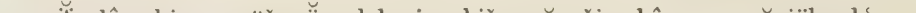
S.3 & 4' m

Jo - hid niġ-loh, jo - hi-d ni-ġ-loh. Tě - rā-di-nu-n lă - ă - r'oh. Wă.

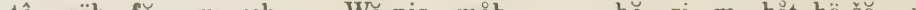
Tutti. מקהלה



hän-no-hoš, wă-hän-no-hoš lö - 'o - lom qil - lě - lo - hū. etc.


147. 
 Ä - lô - him äš - ä - loh jo - hiš mē - ši - hô, wě-jäb - bá qēs 'ä

S.1 & 2 'm



do - tô säh fě - zu - roh. Wě - nis - mäh bě - si - m - hätt hä - šě - u - boh.

S. 3 & 4 72



Wě.nit - päl - lël bẽ - tõh bêt hä - b'hi - roh. etc.

148.

S.1' m
♩ = 126

Ă - dôn ô - lom jǐ - sôđ kol hä - jě - sô
. . . . dôt. Ă - dôn ô - lom jǐ - sôđ kol

S.1 & 2 'm
hă-jě - sô - - dôt. Wô - şur hăk - kôl

S.3 & 4 'm
wô - sô - fă kol 'ă - ti - dôt. etc.

149. S.1 'm
♩ = 116
Ä - hă-băt hă - dă - - soh 'ăl lě - bo - bij nig -

S.1 & 2 'm
şă - - roh, wă-ă - nij bě - tồh gô - -

S.3 & 4 'm
loh pồ - 'o - mäj sô - lă - lim.

150. a) S.1 'm
♩ = 120
Ä - hă-băt hă - dă - soh 'ăl lě - bo - bij nig - şă - roh.

S.3 & 4 'm
Wă-ă - nij bě - tồh gô - loh pồ - 'o - mäj sô - lă - lim. Lũ jěş ră -

S.1 & 2 'm
Tồh şă - 'ă -

b) S.1 & 2 'm
şut lij ä - - 'ă - lă at - hă - bô - roh.
rêj sîj - jôn ä - şăr hêm năh - lě - lim.

S.1 & 2 'm
Tă-ă-wăt lě - bo - bo-m lă - 'ă - sô - t to - b gô - bô-roh.

c) S.3 & 4 'm
Jă - 'ă - lu lě - gă - n 'ê - dân wă - hăj-jim nô - hă - lim.

151. S.1 'm
♩ = 108
Ä - ju - mo - tij tồ - 'ô - rěr ä - hă - ho - tij, lă - hă-zě-ki-rě şir lě -

S.1 & 2 'm
nô-ro 'ăl tể - hil - - lôt. Lě-ho-lě ni-mě - so bě - şo - mă - jim wă -

S.3 & 4 'm
ă - rě - şoh. Mě-nă-hê-gě hũ bě-tồh dăr - kô mẽ-sil - - lôt. etc.

152. a) S.1 120 b) S.1 & 2 120

El hä - mö - rô - mom 'äl tē - hil - loh jă - 'ă - năh, Lig - răt gě -
is däl 'ă - šăr bo - 'ăr bē - lib - bō eş sē - năh.

S.3 & 4 120

bă - răt tă - 'ă - lă năf - šij bē - lēl. Êt jir - dē - moh ġu - fij bē - šē - noh

c) S.1 & 2 120

jo - hō - năh šēm hä - mē - fō - roš bā - 'ă - lô - toh til - bē - šoh.

S.3 & 4 120

Bē - n hă - - gă - dō - šim hă - - 'ă - lô - toh tig - bō - 'oh.

153. a) 126

Ā - gāw.wă hās - dē - ho šō - hēn mō - 'ō - nim, šē - lăh jīs - 'oh lă - 'ām gō -

S.1 & 2 126

dăš nē - du - dim. Lă - hār šij - jōn tē - šī - bē - nu nē - hō - nim bō -

b) S.3 & 4 126

gōl šō - for tă - găb - bēs hă - pē - zu - rim. Šē - hi - noh hō - fē - fij 'äl hă - gě -

ô - nim, lē - ho - bin sōd bē - tōh u - zol šē - mu - dim. Fine.

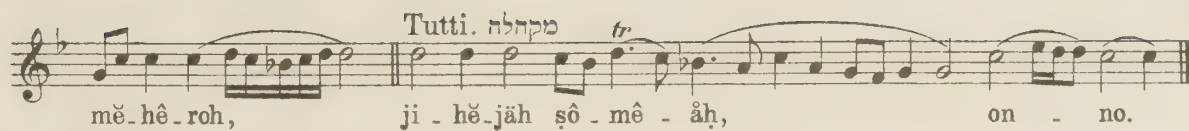
154. Āt bēn 'ă - sēj ē - dān hă - dos pô - rê -

ăh. Āt bēn 'ă - sēj ē - dān hă - dos

pô - rê - - ăh u - hē - hō - hē - bēj šă - - hăg kē -

Solo. יחוד סוף כל נשיד
Schluß eines jeden Nēšid: Jă - 'ă - lu 'ă - no - fow

sil zô - rê - ăh.



155.
 Ä-nij häd-däl wö-o-zij 'ir u-miğ-dal, ä-nij häd-
 däl wö-o-zij 'ir u-miğ-däl
 u-mih-tä-hij wă-hăš-gij šêm ä-dô-
 S.1 & 2 'מ noj lă-hên šäd-däj ä-nij
 S.3 & 4 'מ niğ-sof bë-lij doj, lă-hên šäd-däj
 S.1 & 2 'מ ä-nij niğ-sof bë-lij doj, bă-ä-hă-ho-tij
 S.3 & 4 'מ wě-sê-häl ră-ä-jô-noj. Tutti. מְקוֹלָה
 Äh!

156.
 Äj-jä-lät hên äj-jä-lät hên bë-ğö-lut, tīs-mě-hê-
 S.3 & 4 'מ nij U-bäl-läj-loh, u-bäl-läj-loh Bě-tôh hê-goh mě-lô-nij.
 S.1 & 2 'מ Lě-hôs jě-noh ä-nij S.3 & 4 'מ ä-nij to-mid mě-zum-mon.
 S.1 & 2 'מ Wě-nit-o-răb, wě-nit-o-răb, S.3 & 4 'מ ah! hă-măd jě-noh bë-jê-nij. Tutti. מְקוֹלָה
 A-a-ha! etc.

157. ^{S. 1 m}
 ^{$\text{♩} = 132$}
 Ä - mäl - lël šir ä - mäl - lël šir bē - tuš - bo - hōt lē - ē -
 lij. Li - män lo fis - sī - ma kur - si, sī - ma kur - si mu - haj - ja.
^{S. 1 & 2 m} ^{S. 3 & 4 m}
 Bē - sau - ti äd - ko - roh äd - ko - roh ma dum - ti ba - gi. Šē - mō jod
^{S. 1 & 2 m}
 hē šē - mō jod hē wē - êl šäd - dāj, wē - êl šäd - dāj wē - e - h - jäh. etc.

158. ^{$\text{♩} = 132$}
 Bäl - la ä - laj - k ja tajr 'a - lajk ja tajr,
 u - bäl - läḡ li sä - lam. Äla da - li - ka - l - mā - hā - būb.
 Lik al - ma - ḥ - būb. Wō - au - šej bil - mē - ḡi. etc.

a) ^{S. 1 m}
 159. ^{$\text{♩} = 132$}
 Sub - ḥā - ni ka - fi - jā āl kul u - ba - si - ṭ fa - d -
 lā - hū. Wāl - kul - li wā - ā - l - ḡu - mē - la tēu -
^{b) S. 1 & 2 m}
 wāḥ - ḥād is - mé - hū. Ä - né - 'a - mē 'a - la
^{S. 3 & 4 m}
 ä - dām fi ku - lē na - 'a - mē - tun. Mi - ně ḡa - ma -
 a - tō il a - bi - kām u - bi - il 'el - mē ḡa - ṣah - hu. etc.

160. S. 1. $\text{♩} = 126$

Ri - mă - ni 'aj - ța - mu - sě min fau - gě wi - kě - ru - hă, wi - kě - ruh. Să - ba 'a - gě - li wă - ă - sě - hăr lil - mē - na - a - mi.

161. S. 1. $\text{♩} = 126$

Al - bas an - nu - ră găt - ră at - tu - raj - ja, wan - na - se - raj - ni wan - na - sě - raj - - jin. Wa - sǎ - 'ū - da - tǎ ar - bǎ tǎ - hǎj - ja, wǎl ba - dǎ - raj - ni, wǎl - ba - dǎ - raj - - jin.

162. $\text{♩} = 126$

Al - bas an - nur, al - bas an - nur al - bas an - nu - ră gǎ - tǎr il ră gǎ - tǎr at - tǔ - ra - ja. Wan - nas - rajn, wan - nas - rajn.

163. a) S. 1. $\text{♩} = 126$

Rê - ah hă - dos 'o - loh hă - dos 'o - loh 'o - loh wě - năf - šij nīb - hă - loh. Găm - tij hă - șôt, hă - șôt lăj - loh, laj - loh, wě - dǒd jăn - hê - nij.

b) S. 1. & 2. $\text{♩} = 126$

Mib - bēn 'o - fo - im mǎl - ă - hej rôm șô - hě - im. Ni - ră - im wě - ẽn rô - im lă - șur 'ô - se - nij.

S. 3. & 4. $\text{♩} = 126$

VI. Širôt. שִׁירֹת

a) S. 1 מ' $\text{♩} = 116$

166. $\text{♩} = 116$

Im nin-ă - lu dal-těj ně-di - bim däl-těj mǎ - rôm

S. 1 & 2 מ'

lô ni - n-ă - lū. Êl hăj mǎ - rô - mom 'ăl kě - ru -

S. 3 & 4 מ'

bim. Kul - lom bǎ - ru - - - hô jă - 'ă - lū.

S. 1 & 2 מ'

S. 3 & 4 מ'

Kij hēm 'ă - lěj ki-s - ô gǎ-rô - bim. Jô - dū šě -

S. 1 & 2 מ'

mô wi - hă - lě - lū. Hăj - jôt šă - hēm ro -

S. 3 & 4 מ'

sô wě-šo - bim. Mij - jôm bē - ri - oh niḥ - lě - lū.

b) S. 1 & 2 מ' $\text{♩} = 144$

תושיח
Tausih.

S. 1 & 2 מ' Gäl-gäl wǎ - ô - fo-ně rô - 'ă - šim. Mô-dim šě - mô - u - mě.

S. 3 & 4 מ' Mô - dim šě - mô - u - mě - gă - dě - šim.

S. 3 & 4 מ'

gă - dě - šim. Miz-ziw kě - bô - dô rô - 'ă - šim.

c) S. 1 & 2 מ' $\text{♩} = 152$

S. 3 & 4 מ'

Uḥ - šēs kě - no - fă - jim sé - bi - bim. 'O - fim bă - 'et jit -


S. 1 & 2 מ'

gäl - gäl - lu. Jă - nu bē - gôl ši - rim 'ă -

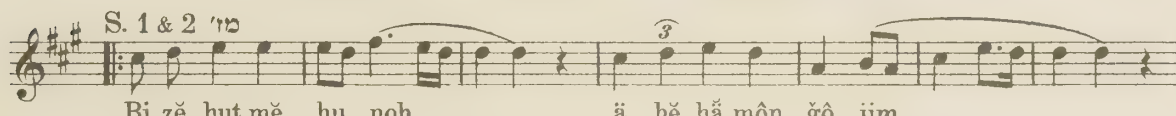
S. 3 & 4 מ'

rē - bim. Ja - hăd bǎ - ô - tôt niq - gě - lu.


a) S. 1 מ' $\text{♩} = 126$

167. 
 Ä-š-äl ä - lô - häj jīg - ä - loh šě - bu - jim,
 jä - ä-sôf ză-ru - jim jä - ä-sôf ză-ru - jim.

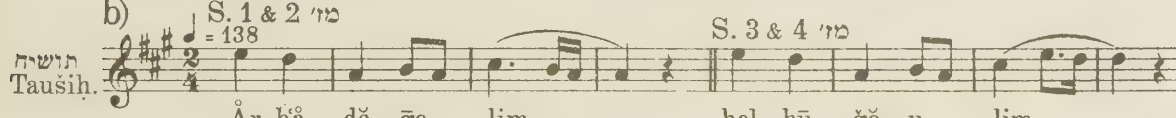
S. 1 & 2 מ' $\text{♩} = 126$


 Bi-zě-hut mě - hu - noh ä - bě hă-môn gô - jim
 'ê-tě jīg-rô - u biš - - - - - mô ji - h-jū 'ă - nu - jim.

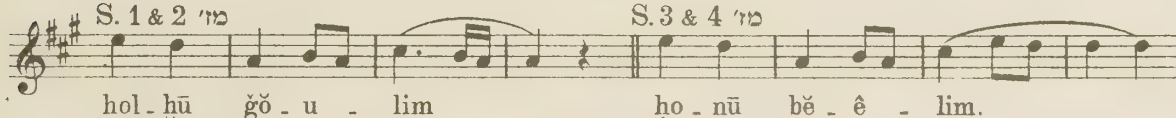
S. 3 & 4 מ' $\text{♩} = 126$


 Jiz - kû lă - hă - jim jiz - kû lă - hă - jim.
 Kij hêm rô - şu - jim kij hêm rô - şu - jim.

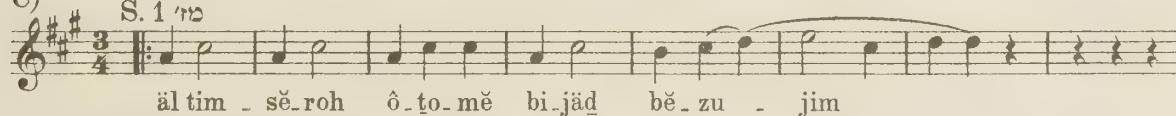
b) S. 1 & 2 מ' $\text{♩} = 138$ S. 3 & 4 מ' $\text{♩} = 138$

תושיה Tausih. 
 Är-bă dě - gô - lim hol - hū gô - u - lim

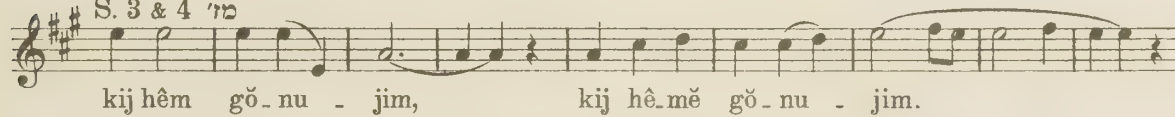
S. 1 & 2 מ' $\text{♩} = 138$ S. 3 & 4 מ' $\text{♩} = 138$


 hol - hū gô - u - lim ho - nū bě - ê - lim.

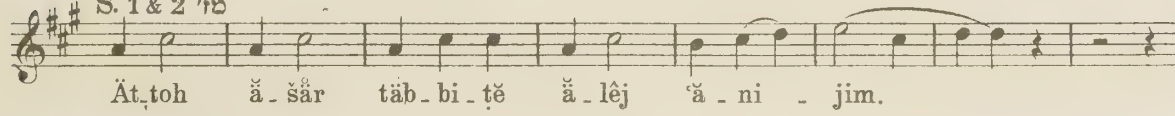
c) S. 1 מ' $\text{♩} = 138$


 ältim - sě-roh ô-to-mě bi-jăd bě-zu - jim

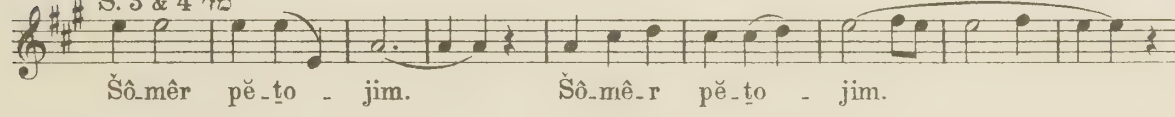
S. 3 & 4 מ' $\text{♩} = 138$


 kij hêm gô-nu - jim, kij hêm gô-nu - jim.

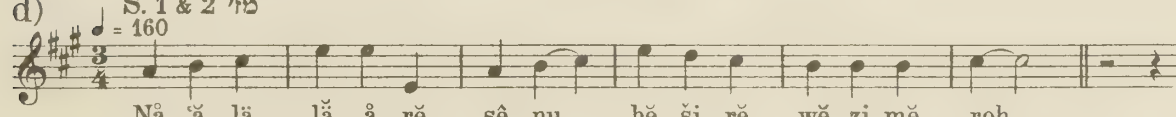
S. 1 & 2 מ' $\text{♩} = 138$


 Ät-toh ä - šăr tăb-bi-tě ä - lěj 'ă - ni - jim.

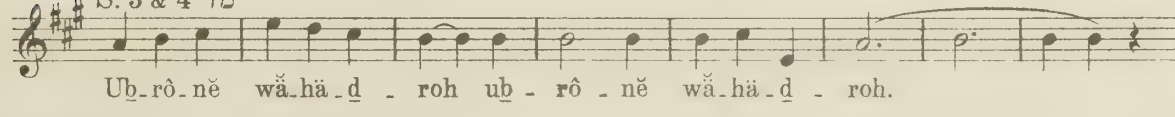
S. 3 & 4 מ' $\text{♩} = 138$


 Šô-mêr pě-to - jim. Šô-mê-r pě-to - jim.

d) S. 1 & 2 מ' $\text{♩} = 160$


 Nă - ä - lă lă - ä - rě - şe - nu bě-ši-rě wě-zi-mě - roh.

S. 3 & 4 מ' $\text{♩} = 160$


 Ub-rô-ně wă-hă-d - roh ub - rô - ně wă-hă-d - roh.

e) ad libitum

a) $\text{♩} = 126$

168. $\text{♩} = 126$

S. 1 & 2 מ Šě - fār jō - fij sě - bi - joh sě - fāt pi-hoh nă - gi -
 S. 3 & 4 מ Šě - bi - bō - tāj bě - tē - mon wō - rō - goh zāh kě - mō

S. 1 & 2 מ

joh. Wă - ä - fē hă - rāb sě - ro - joh Bě - nis - so - hōn jā - āz.
 mon. Lě - jōm no - gom mē - zu - mon.

S. 3 & 4 מ

roh lij. Bě - jo - mē jo - bō gō - ô - nij.

b) $\text{♩} = 138$

תושׁיח
 Tausih. $\text{♩} = 138$

S. 1 & 2 מ Wě - jo - bō hū wě - ši - lô. Wě - jäh 'ē - sow wă - hē - lô.
 S. 3 & 4 מ Wě - jäh 'ē - sow wă - hē - lô.

S. 3 & 4 מ Tutti מקבלה

Wě - jās - siğ ät gě - bu - lô.

c) $\text{♩} = 144$

S. 1 & 2 מ S. 3 & 4 מ S. 1 & 2 מ

Wă - ä - nē - 'i - mo bō - gō lij. Wō - o - šir šir lō - gō - nij. Jě - šu - 'o - tij

S. 3 & 4 מ Tutti מקבלה

wă - hē - lij. Lă - ar - šij jā - 'ä - lê - nij hă!

a) $\text{♩} = 116$

169. $\text{♩} = 116$

S. 1 מ

Ä - ju - moh lě - dōd hă - kij, mäl -

kij ä - z - rij wě - gō - ä - lij. S. 1 & 2 מ Ub - šir šě - bāh
 S. 3 & 4 מ Hu - šij wě - hik -

hō - dij 'im - dij rê - šit lě - mäg - hē - lij.
 kō - nij šiḡ - nij to - mid bē - hē - ho - lij.

etc.

b) $\text{♩} = 132$

תושׁיח
 Tausih. $\text{♩} = 132$

S. 1 & 2 מ S. 3 & 4 מ

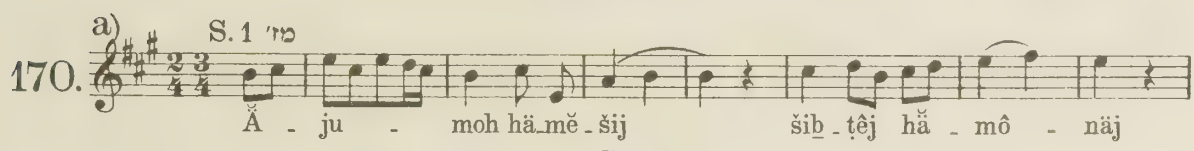
Wě - liš - hoh lě - fäl - hă - dē - rin. Wō - ô - hăl lě - sän - hă - dē - rin.

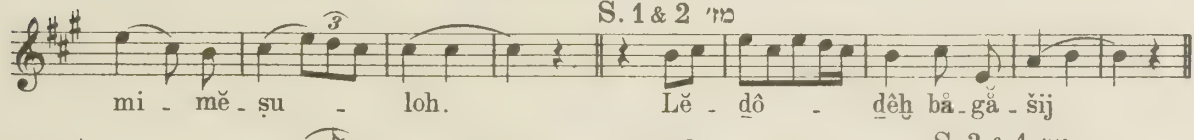
S. 1 & 2 מ S. 3 & 4 מ

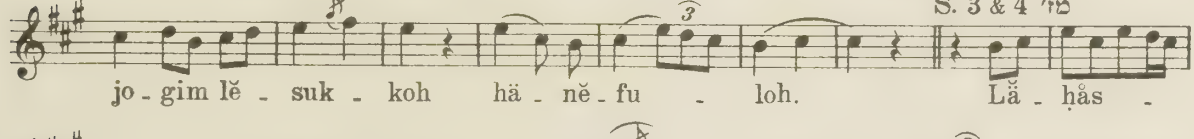
Wō - ô - hăl lě - sän - hă - dē - rin. Dě - mit - lä - bē - šin ki - tē - rin.

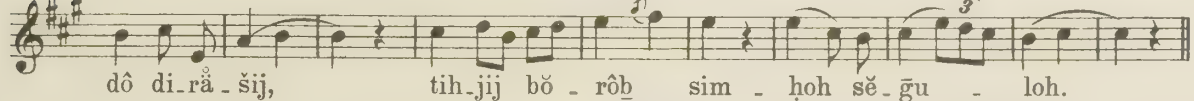
c) S. 1 & 2 מ' 

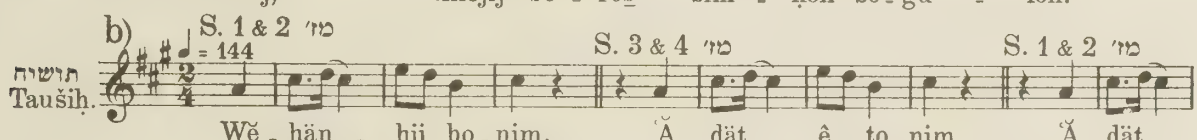
S. 3 & 4 מ' 

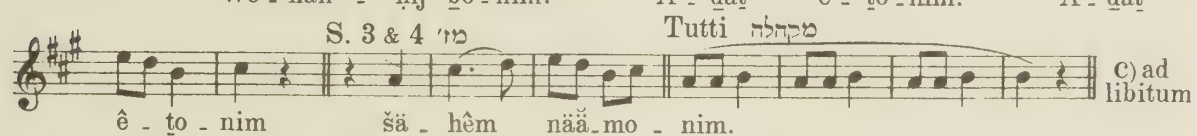
a) S. 1 מ' 

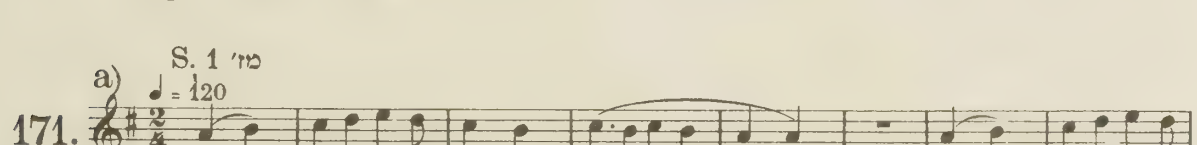
S. 1 & 2 מ' 

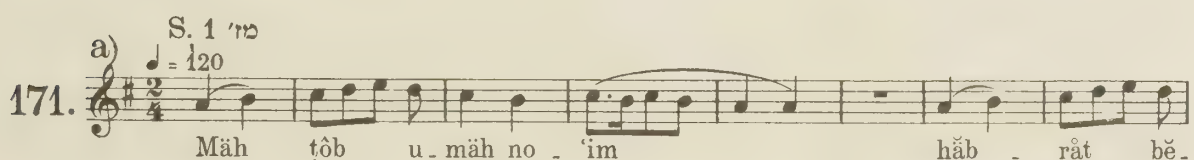
S. 3 & 4 מ' 

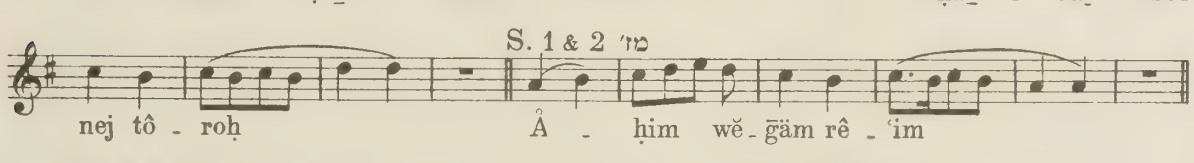


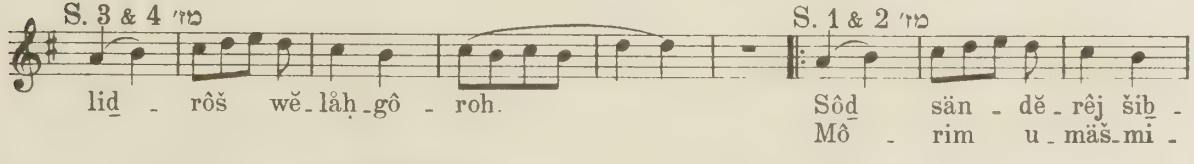
b) S. 1 & 2 מ' = 144 

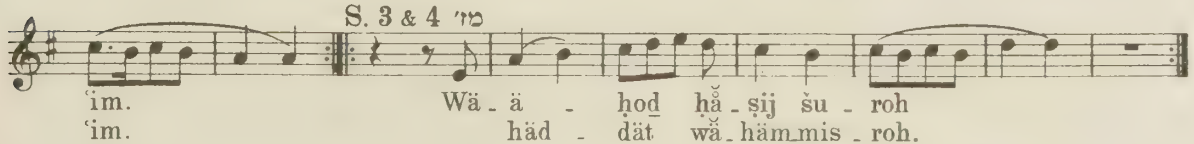
S. 3 & 4 מ' 

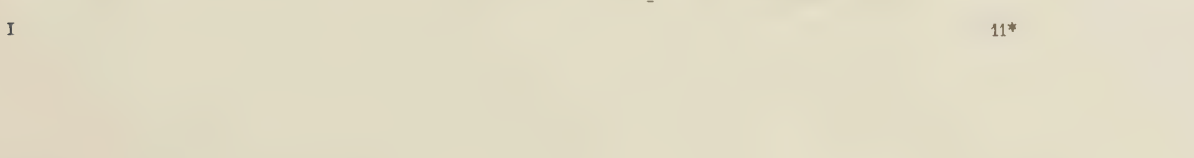
Tutti מְקוֹלָה 

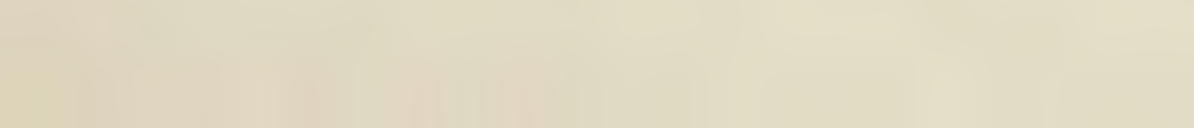
a) S. 1 מ' = 120 

S. 1 & 2 מ' 

S. 3 & 4 מ' 

S. 1 & 2 מ' 

S. 3 & 4 מ' 



b) S. 1 & 2 מו = 138 S. 3 & 4 מו S. 1 & 2 מו
 תושיה I.Tauših.
 Èl jiš-mě-rêm. Šô-hên mǒ-rôm. Kij i-tǎ-rêm,
 S. 3 & 4 מו S. 3 & 4 מו Tutti מקהלה
 wǎj-fo-ǎ-rêm. Bǎ-hên ub-sê-hāl. II.Tauših
 wie I.

c) S. 1 & 2 מו = 144 S. 3 & 4 מו S. 1 & 2 מו
 תושיה III.Tauših.
 Jôm ji-sě-mě-dū. Dăt jil-mě-dū. Jit-wǎ-ǎ-
 S. 3 & 4 מו S. 3 & 4 מו Tutti מקהלה
 dū. Wǐ-ji-hǎ-dū. Èl hǎj ǎ-šǎr hê-hāl.

a) S. 1 מו = 116
 172. Sǎ-ij jô-noh wě-šimě-i nij, bē-hin-nôr nǎ-gě-nij.
 S. 1 & 2 מו
 U-fiš-hij zǎ-mě-rij rô-nij bē-šir hit-bô-nǎ-nij.
 S. 3 & 4 מו
 U-mǎ-hǎ-rij wǎ-ǎl tif-nij lē-dǎ-rǎh sô-tǎ-nij.

b) S. 1 & 2 מו = 126 S. 3 & 4 מו
 תושיה Tauših.
 Gǎ-hij šē-doh wě-nis-so-oh, wě-nit-ǎd-dên wě-nis-bo-oh,
 S. 1 & 2 מו S. 3 & 4 מו
 wě-nit-ǎd-dên wě-nis-bo-oh. Wě-niš-tǎ ma-ǎj-nôt dē-oh.

c) S. 1 & 2 מו Tutti מקהלה
 Wě-no-ši-roh ǎ-lěj nē-bāl wě-zǎ-mǎr ti-tě-nij.

d) S. 1 & 2 מו = 138 S. 3 & 4 מו
 ǎ-mô-dij, ǎ-mô-dij mǎ-hǎ-rij jô-noh wě-hǎt-gi-
 S. 3 & 4 מו
 nij kê-lij. Wě-nik-ko-nēs, wě-nik-ko-nēs lē-

S. 1 & 2 מ' 2

tôh găn - noh, kě - to - mor tá - á - lij. Wě - nô - hă - zoh, wě -

nô - hă - zoh bě - sän - si - now u - fir - jò tò - hě - lij.

e) S. 1 & 2 מ' 2 = 144 S. 3 & 4 מ' 2

תושיה Tausih. U - mă - hă - rij 'ă - dij 'ă - dē - jēh tē - nij tô - rim 'ă - lēj lă - hă - jēh.

S. 1 & 2 מ' 2 S. 3 & 4 מ' 2

Tē - nij tô - rim 'ă - lēj lă - hă - jēh. Wě - jir - āh bomkě - lil jof - jēh.

f) S. 1 & 2 מ' 2 = 138 S. 3 & 4 מ' 2 Tutti מ' 2

Tē - nij nizē - mēh 'ă - lēj āp - pēh. Wō - 'o - gīl ti - tē - nij. Ha!

a) S. 1 מ' 2 = 126

173. Sih - lij wě - nă - fě - šij jă - hă - mu bē - lăj -

loh. 'Ô - lim bă - šo - hō - loh. 'Ô - lim bă - šo - hō - loh.

S. 1 & 2 מ' 2 'Ēt ji - šě - noh hăg - ġuf wō - hū mē - mul - loh.

S. 3 & 4 מ' 2 Jo - gôn wě - ti - fě - loh, jo - gôn wě - ti - fě - loh. etc.

b) S. 1 & 2 מ' 2 = 144 S. 3 & 4 מ' 2

תושיה Tausih. Ub - sēs kě - no - fă - jīm tē - hē lē - bu - šoh.

Ub - mă - 'ă - lôt kis - sē bă - hēn dō - ru - šoh.

S. 1 & 2 מ' 2 Ub - mă - 'ă - lôt kis - sē bă - hēn dō - ru - šoh.

S. 3 & 4 מ' 2 Ub - jôm pă - ri - doh tă - hă - mäh 'ă - nu - šoh.

c) S. 1 & 2 ♩ = 160

Ta-ă - rô - hă - hă - s - bôn ko - tē - boh tă - hil - loh, nis -
to - rē wē - ni gē - loh nis - tor wē - ni - gē - loh

S. 3 & 4 ♩

im zi - kē - hoh hağ - ğuf u - bo bē - dă - hă - loh
tih - jäh sē - ğu - loh ti - hē - jäh sē - ğu - loh.

a) S. 1 ♩ = 108

174. Ä - hă - băt ră - ă - joh rō - sō - nij,
măh - mäd năf - šij wē - lib - bij. Äš - ă - loh

S. 1 & 2 ♩

S. 3 & 4 ♩

șu - - - rij wō - gō - nij. Jiš - lă - hoh mă - rē - pē lō -

S. 1 & 2 ♩

oș - bij. Ğăm bō - gor - ij jă - - - ă - nē - nij.

S. 3 & 4 ♩

kij šē - mō găș - tij wă - hăr - bij. Răg bē - sē - hăl
ră - - - ă - jō - nij. Tă - hă - mäh rū - hij bă - gir - bij.

b) S. 1 & 2 ♩ = 138

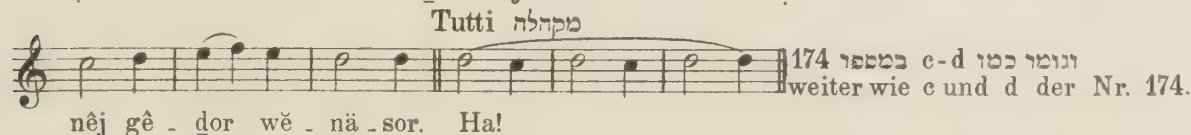
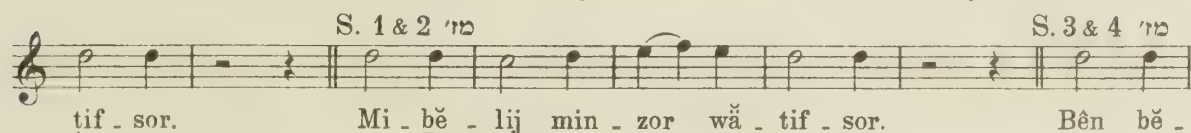
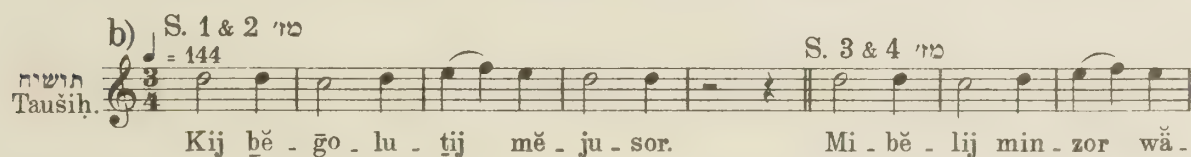
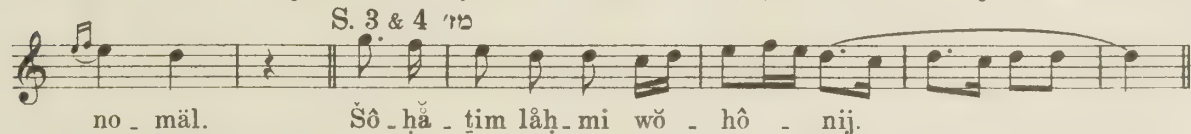
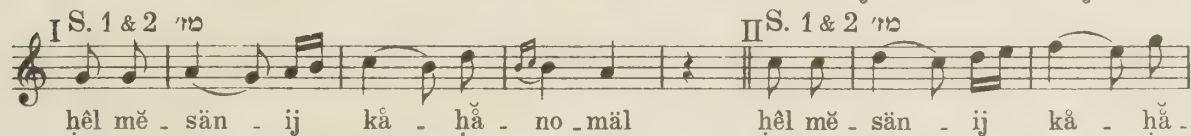
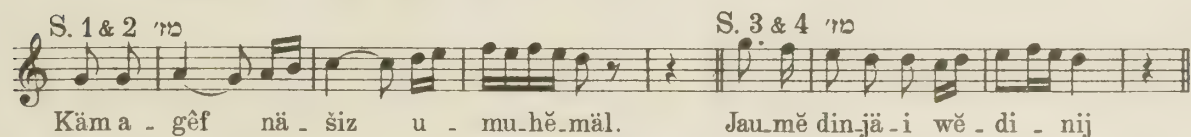
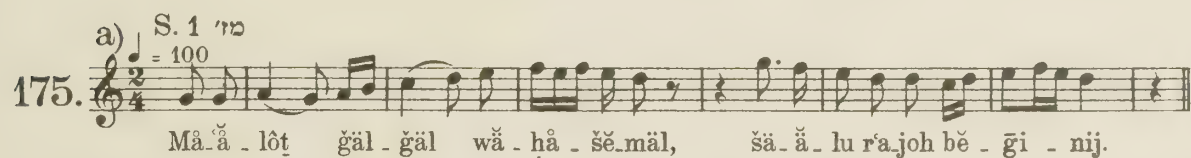
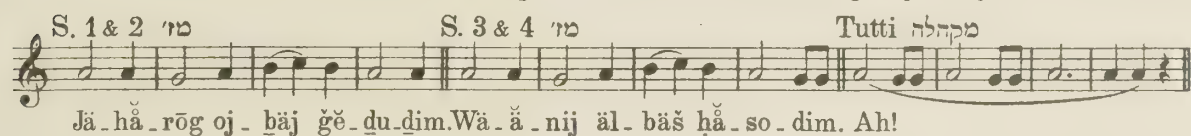
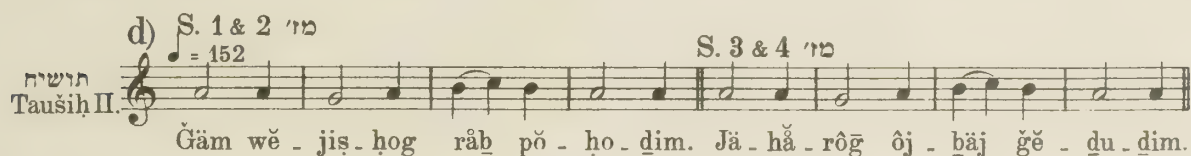
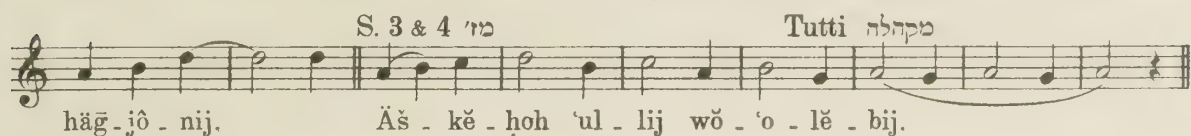
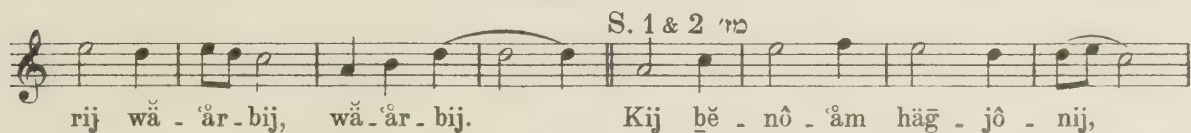
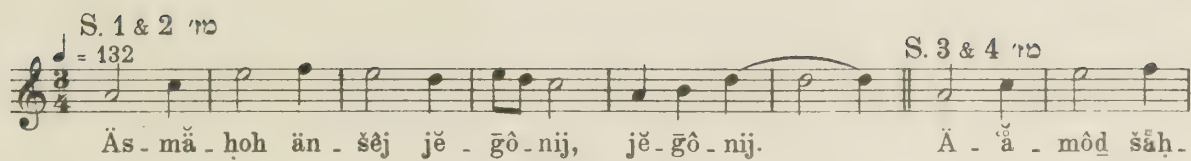
תושיח Tausih. Ê - lē - hoh dă - răh mē - sil - loh. Bēn să - ri - dēj hă - gă - hil - loh.

S. 3 & 4 ♩

S. 1 & 2 ♩

S. 3 & 4 ♩

Bēn să - ri - dēj hă - gă - hil - loh. Hă - zē - hi - rim băt - tē - fil - loh.



174 c-d כסו במספר 174
weiter wie c und d der Nr. 174.

a) S. 1 מ' $\text{♩} = 104$

176. Lib-bij mǒ-ôđ jis, lib-bij mǒ-ôđ jis mǎh lě-hô-dôt

mǎh lě-hô-dôt ru-hij wě-nǎf-šij, ru-hij wě-nǎf-šij tiḥ-sě-foh.

S. 1 & 2 מ' ♩

Ba-jǎg bě-hār to, ba-jǎg bě-hār to - ḥin sǒ-'u-dôt, ḥin sǒ-'u-dôt

šo-lōš bě-šāb-bot, šo-lōš bě-šāb-bot tō-sě-foh.

S. 3 & 4 מ' ♩

Ġä-lǎš dē-māt jā, Ġä-lǎš dē-māt jā - ḥād pǒ-ru-tôt

ḥād-pǒ-ru-tôt ḥān-nāḥ bē-ḥil-lug, ḥān-nāḥ bē-ḥil-lug tiḡ-lě-foh. etc.

b) S. 1 & 2 מ' $\text{♩} = 168$ $\text{♩} = 120$ S. 3 & 4 מ' ♩

תושיה Tauših. Kāw-wēn šē-nēj ḥā-hin wě-gow. Bā-raǰ wě-dis-tam mi-lě-ḡow.

S. 1 & 2 מ' ♩ S. 3 & 4 מ' ♩

Bā-raǰ wě-dis-tam mi-lě-ḡow. Ā-lǎf dǎ-ā-ḥād zu wě-gow.

c) S. 1 & 2 מ' $\text{♩} = 152$ S. 3 & 4 מ' ♩

Hāj-sôđ u-bā-tě no-dib bö-gi-šur. Hē-moh bē-

S. 1 & 2 מ' ♩

fā-tāḥ šǎ-'ā-rij. 'U-roh šǎ-bij 'ô-fār 'ā-

S. 3 & 4 מ' ♩

lēj šur. Āt-toh jī-di-dij šō-mǎ-rij.

177. a) S. 1 מ' = 132
 Bă - răg bă - răjg al - hə - ma min
 S. 3 & 4 מ' = 132
 fau - gē măn-dâr găs - sim jäs - gij zö - hu - räh bë - ma
 S. 3 & 4 מ' = 132
 il - wär - di wan-nâ - ră - dim än - şa - bë
 S. 1 & 2 מ' = 132 Hă - lăk tă -
 gä - bă - dē - ma, hīn şuf - tē - hū jā nē - dim.
 wil äs - hə - ma, min kă - rim wa-dij 'a - dim.

b) S. 1 & 2 מ' = 144
 תושיה Tausih. Sub - hə - nē man zaj - ju - năh. Min äš - šă - rūd äm - mo-noh.
 S. 3 & 4 מ' = 144
 S. 1 & 2 מ' = 144 Min äš - šă - rūd äm - mo-noh. S. 3 & 4 מ' = 144 Wä - a - bë - lä bă - hu fa - tu - noh.

178. a) = 126
 Mě - sä - un bi, mě - sä - un bir - ră - dă wäl
 S. 1 & 2 מ' = 126
 'aə - fi - jäh wäl - həjr dă - - - - - jim. Bě - däl gä - m'a
 S. 3 & 4 מ' = 126
 äł - mug - ga - das di hə - dâr bă ru - bë 'ă - lim. etc.

b) S. 1 & 2 מ' = 138
 תושיה Tausih. Fă - la şu-fēt äz - zē - mă - nij. Wă - ä - rē - bāb
 S. 3 & 4 מ' = 138
 S. 1 & 2 מ' = 138
 äł - mă - 'aa - nij. Wă - ä - rē - bāb äł mă - 'aa -
 S. 3 & 4 מ' = 138
 nij. Mă - 'aa hiş-ní il mē - tū - nij.

179. a) S. 1 מ' $\text{♩} = 126$

Šur mi_mō_ōn god_šoh mě_hě - roh hās_doh_ă - lô - hāj

ô - rā_roh. S. 1 & 2 מ' hās_şel lě_năf - šij wā - ă - zô - -

roh kij hi_ă - ni - joh sô - ă - roh. S. 3 & 4 מ' Uz_hôr zě_hut o -

bôt wě_to - - roh. Hă_tij u_fiś - 'ij - kăp_pō-roh. etc.

b) S. 1 & 2 מ' $\text{♩} = 138$ תושיה Tauših.

Āg-ro_āk-koh hōn wā_hă - mōl. S. 3 & 4 מ' Tu_boh_lă - ăb - dē - ho_gě - mōl.

S. 1 & 2 מ' Tu_boh_lă - ăb - dē - ho_gě - mōl. S. 3 & 4 מ' Lô i - ro - oh miş_şă - dē_sě - mōl.

c) S. 1 & 2 מ' $\text{♩} = 144$

Jōm bō jě - sit - tē - nij bě - mō - roh. Ād_rōš

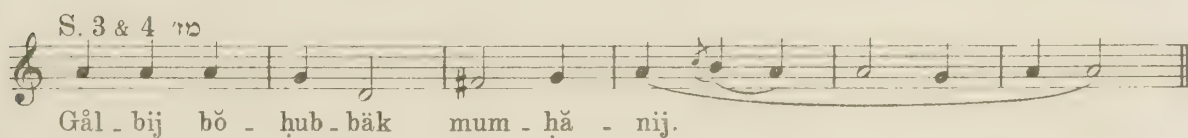
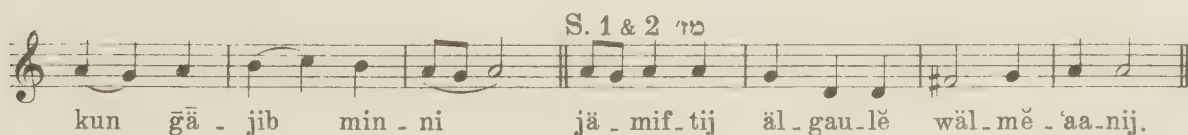
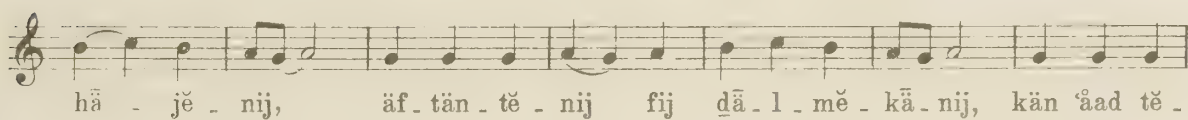
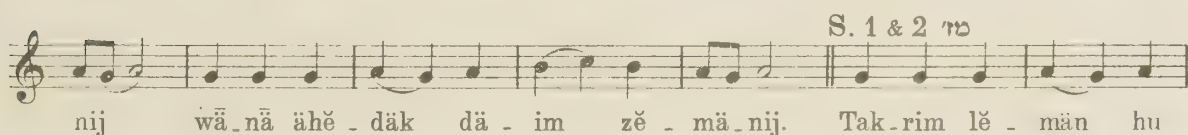
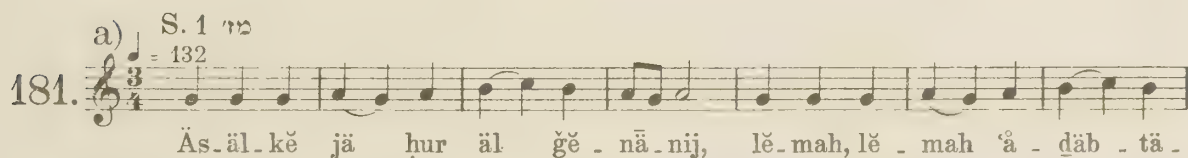
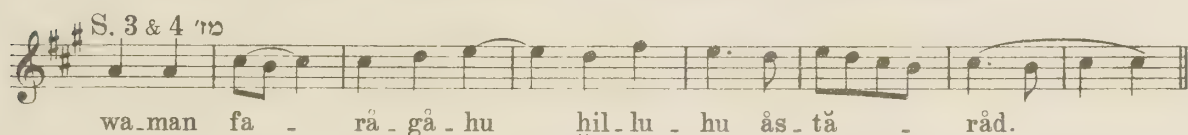
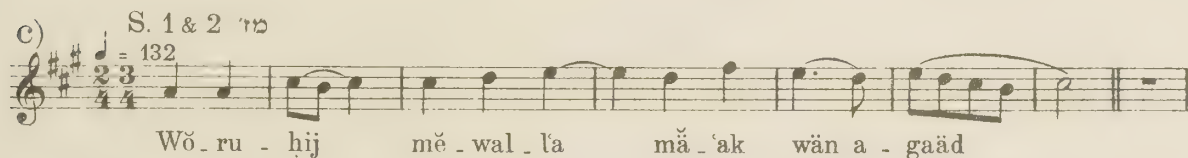
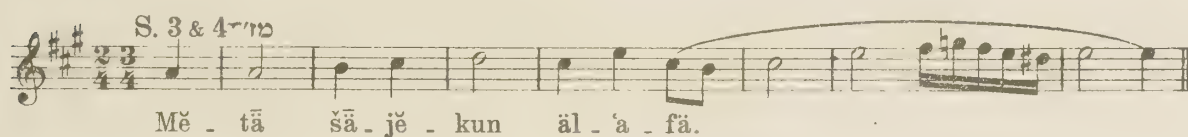
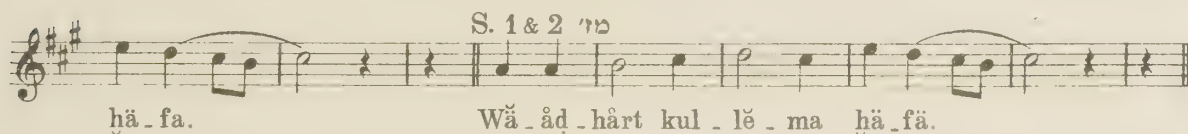
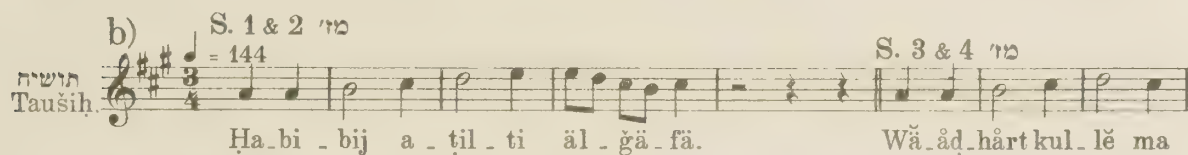
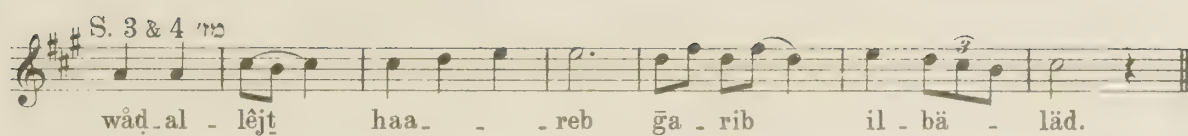
băt - tō - roh bād bě - bād. S. 3 & 4 מ' Lij tim - şě_hoh hut şă - lě

hă - - sād, o - bin bě - hol sōd mă - hă - mād.

180. a) S. 1 מ' $\text{♩} = 120$

Ja_gul ab - bu šim_ōn mě_na - mij şă - răd.

S. 1 & 2 מ' Ha_gar - ni hă - li - li gōd_dob wan - far - rad



b) S. 1 & 2 מ' = 144 S. 3 & 4 מ'

תושיח
Tausih

Mäftun ä - nä tul ad-dē - wäm. Nimwäh_sě - tåg jä - däl-gul -

S. 1 & 2 מ' S. 3 & 4 מ'

lām minwäh_sě_tåg jä däl-gul - lām. Jämängě -'i_dāk kal-dā-lām.

S. 1 & 2 מ' = 140 S. 3 & 4 מ'

Tälat_tē - hu käl_lē - 'än bā - rā - nij. Sā_mā jě - fuh gād hā - le - nij

S. 1 & 2 מ' S. 3 & 4 מ'

wāj da gē - bi_nāg hin bē - dā - nij. Käl_bā-drě sām - mir kē - zē - nij.

a) S. 1 מ' = 120

182. Ä_hub lib - bij sē - mäh bē - mi_sě - wō - tē niḥ_tē - bu.

S. 1 & 2 מ'

Ä - sē mē - hān rā - mäh šā - sā lo ji - tē -

S. 3 & 4 rep. מ' b) S. 1 & 2 מ' S. 3 & 4 מ'

bu. Lē_nāf - šoh za - kē - hoh wī - jō - sif siḥ_lē -

S. 1 & 2 מ' S. 3 & 4 מ'

hoh. Bā_hēj āh - bō - tē - hoh. Dē - bō - row niḥ_zo - bū.

a) S. 1 מ' = 116

183. Tān ä - šī - šoh lij jī - di - dij, gām tē - noh hak - kōs lē - jo - dij

S. 1 & 2 מ'

kāj_fē taḥ_tor jā hā - bi - bij. Zā_jě - nāk rab - bāl - ä - bā - dij.

b) S. 1 & 2 מ' = 132 S. 3 & 4 מ'

Äš - ä - loh šō - hēn bē - šif - roh. Jig - ä - loh 'am - mō mā - hē - roh.

S. 1 & 2 מ' S. 3 & 4 מ'

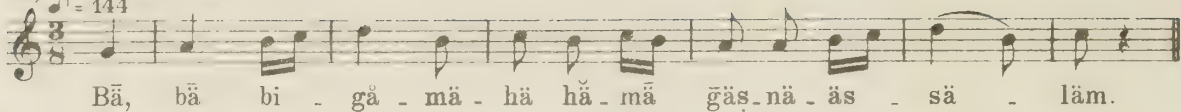
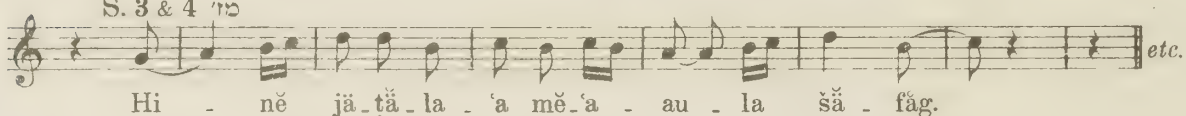
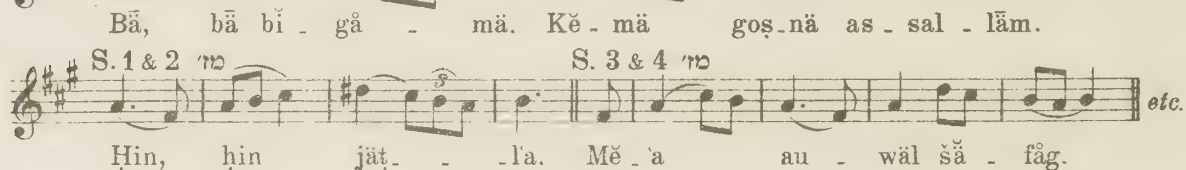
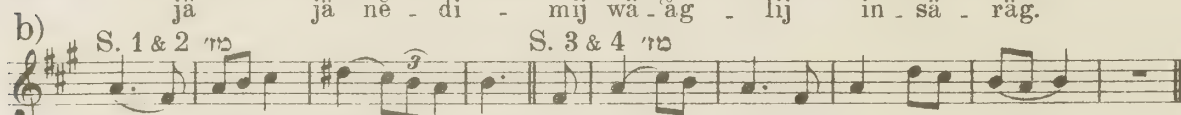
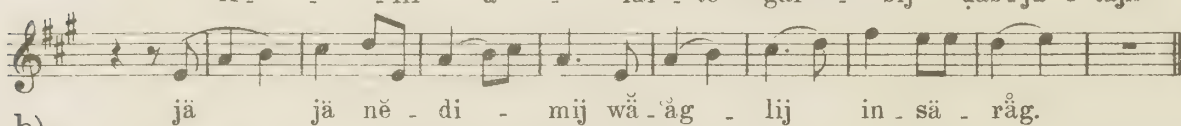
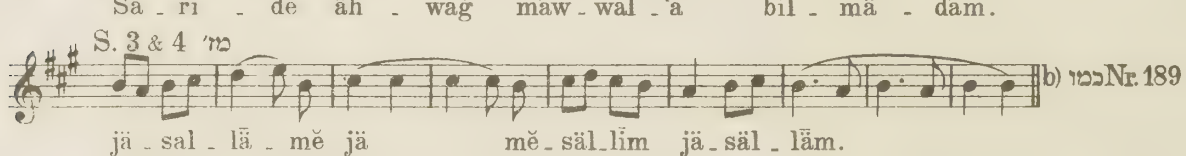
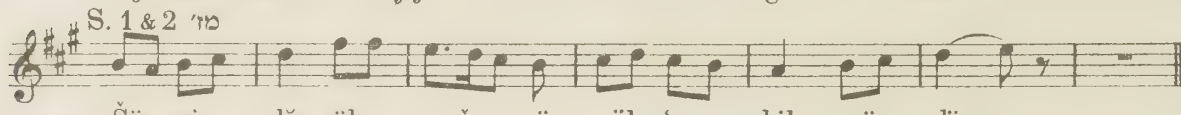
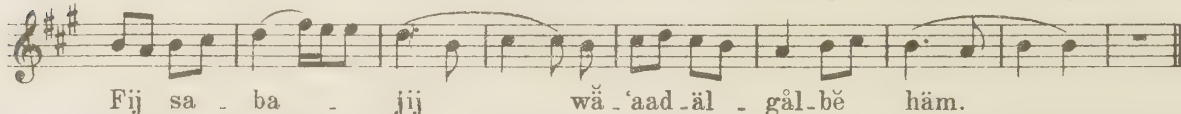
Nā - ä - lä ä - rās tō - hō - roh. Ê - šē - boh 'āl mā - ä - mo - dij. etc.

184. S. 1 מ
 $\text{♩} = 132$
 Jä äj - jě - hu dāb ja - šě - rud sal - lim 'ă - lă
 S. 1 & 2 מ
 šă - fil - hě - dud min kul - li - šāj dā - nun his - sud.
 S. 3 & 4 מ
 Han - wāt - tē hil - lij bil - wē - dud. etc.

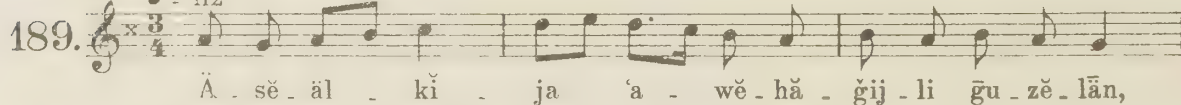
a) S. 1 מ
 $\text{♩} = 144$
 Jä äj - jě - hu dāb - ja - a - šě - rē - ūd. Sal - lim 'ă - lă šă -
 S. 1 & 2 מ
 fil - hě - dud min kul - li - šāj dā - nun his - sud.
 S. 3 & 4 מ
 Han - wa - tāt hil - lij bil - wē - dūd.

b) S. 1 & 2 מ S. 3 & 4 מ
 'Am - sāj - tē fi laj - lun šă - 'ūd māf - tū - ně fij hă - nij - il - gā - 'id.
 S. 1 & 2 מ S. 3 & 4 מ
 āl - lă jā - 'i - dā kul - lă 'id. Jē - ga - rā - no šă - 'ād ās - šă - 'ud. etc.

a) S. 1 מ
 $\text{♩} = 84$
 A - lif al - - lăf - tē gāl - bij. Dab - ja - tājn a - lif al - laft
 a - lif al - lăf - tē gāl - bij dāb - ja - tājn. Ja ně -
 di - mij wă - āg - lij ān - sē - rāg jā ně - di - mij, ja ně -
 di - mij wă - āg - lij ān - sē - rāg. S. 1 & 2 rep. מ' חזרים

b) S. 1 & 2 m
♩ = 144S. 3 & 4 m a) S. 1 m
♩ = 120a) S. 1 m 

a) ♩ = 112



S. 1 & 2 *no*

ră_wě_șă - nij, bă - răw_șă - nij ă_sě_ăl - kî - jă 'a - wě_hă -

gij - li g_u - zě - lăn, 'aw - hă - gij - lij g_u - zě - lăn.

S. 3 & 4 *no*

Tă_șě - rif 'ă - lăj - jă bă - ră_wě_șă - nij, bă - răw_șă - nij.

b) S. 1 & 2 *no*

$\text{♩} = 120$

Săm_măj - tă - nij ja gă - mă_rě_șă_ă - bă_ně, ja gă - mă_rě_șă_ă - băn.

S. 3 & 4 *no*

Ğă_id - a - lăk säd_sě do_hě_bă - nij säl_sě do_hě_bă - nij. *etc.*

190. S. 1 *no*

$\text{♩} = 138$

Äh_bät död hăf_șij wě_găm hăș - gij,

bät ně - dîb 'u - rij u - bô dîb - gij.

S. 1 & 2 *no*

Kôs jă - ș'a lim - ă_hă - bāj hăș - gij

S. 3 & 4 *no*

död jo - fäh ăb - hăr mē_not hăl - gij. *etc.*

a) S. 1 *no*

$\text{♩} = 126$

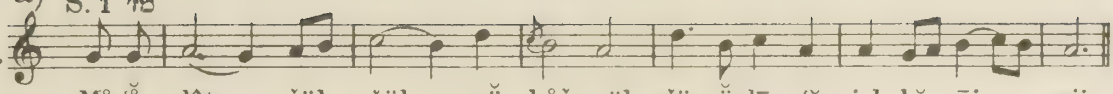
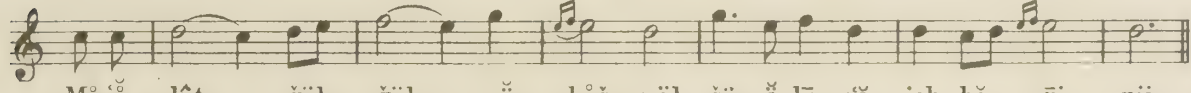
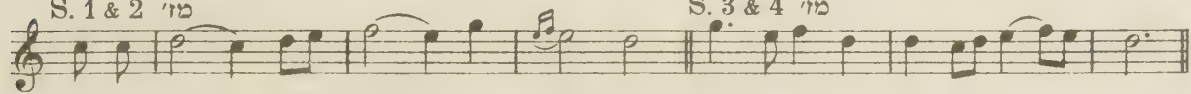
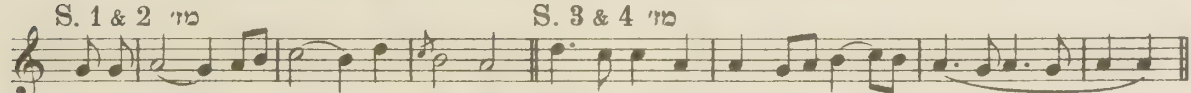
191. Loh dô - dij ă - nij, loh dô - dij ă - nij miș.


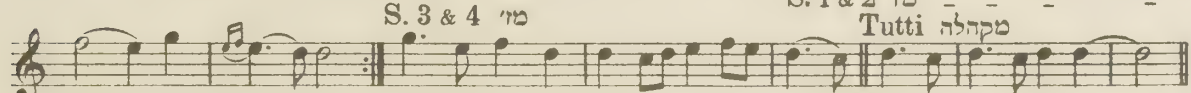
b) $\text{♩} = 138$

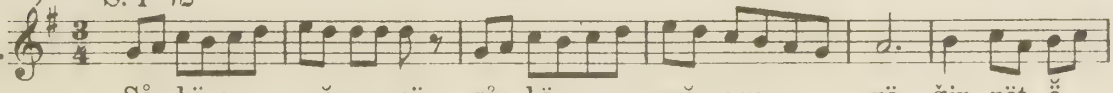
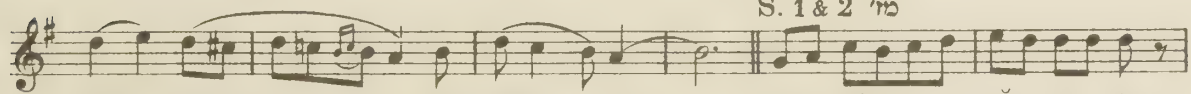
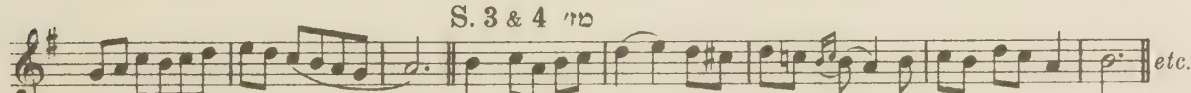
tă_gě fij găl - bij wě - si_rě_ăg - lij, miș_tă_gě fij găl - - -

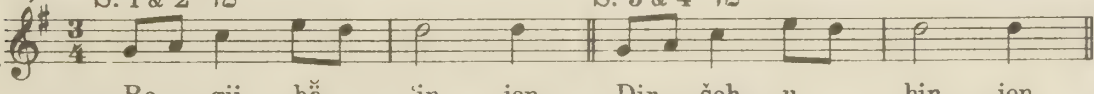
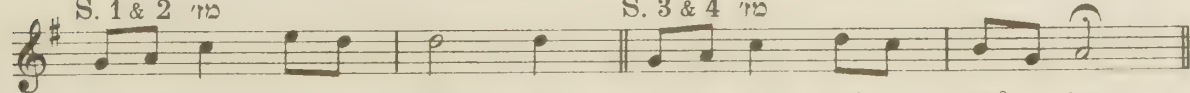
bij wě_sir găl - bij wě - sir. Ha!

193.

194. a) S. 1 מ' 
 Mă-ă - lôt gäl - gäl wă - hăš-mäl šă - ă-lū ră - joh bē - gi - nij.

 Mă-ă - lôt gäl - gäl wă - hăš-mäl šă - ă-lū ră - joh bē - gi - nij.
 S. 1 & 2 מ' S. 3 & 4 מ' 
 Kām ä - gēf nă - šiz u - muh-mäl. Jô - mēdin-jă - nij wē-di - nij.
 S. 1 & 2 מ' S. 3 & 4 מ' 
 Hēlmē-săn - äj kă - hă - no-mäl. Šô-hătimlăh-mij wô - hô - nij.

b) S. 1 & 2 מ' S. 3 & 4 מ' 
 תושיה Tausih. Kij-bē - go, kij bē - go - lu - tij mē - ju - sor mi-bē - lij min -
 S. 3 & 4 מ' S. 1 & 2 מ' Tutti מ' 
 zor wă - tif - sor. Bēn bē-nej gē-dor wē-nă-ă - sor. Ha!

195. a) S. 1 מ' 
 Sār hām - mē-mu-nă, sār hām - mē - mu - nă, ġin-năt ă -

 gōz gum pē - tăh no. Lig - răt jī - di - dij

 u - ma - hă-roh jim-šo lă - 'ăd - noh 'im bă-lēj sôd wô-om-noh. etc.

b) S. 1 & 2 מ' S. 3 & 4 מ' 
 תושיה Tausih. Bo - ġij bă - 'in - jon. Dir - šoh u - bin - jon.

 Dir - šoh u - bin - jon. No - bē kē - m'ă - jon.

a)

196. S. 1 מ

Să - 'ij jô - noh wě - šim 'i - nij bě - ħin - nôr nă - ġě - nij.

S. 1 & 2 מ

U - fiš - ħij zām - mě - rij rô - nij bě - šir ħit - bô - nă - nij.

S. 3 & 4 מ

U - mă - ħă - rij wă - äl tif - nij lě - đă - răĥ sô - tă - nij.

b)

תושיח
Tauših. S. 1 & 2 מ S. 3 & 4 מ

Gă - ħij sê - doh wě - nis - so - 'oh. Wě - nit - 'ad - dên wě - nis - bo - 'oh.

S. 1 & 2 מ S. 3 & 4 מ Tutti מקהלה

Wě - nit - 'ad - dên wě - nis - bo - 'oh. Wě - nis - tă mă - 'ă - ĵě - nôṭ dē - 'oh.

a)

197. S. 1 מ

Măh tōḇ u - măh no - 'im ħăḇ - răt běnêj to - roh, ă - ħim wě - ġām rē -

'im lid - rôš wě - lăḇ - gô - roh. S. 1 & 2 מ Sôḏ sän - dě - rêj šib - 'im wă - ħod ħă - šij šu -

S. 3 & 4 מ roh. Mô - rim u - măš - mi - 'im ħăḏ - dăt wă - ħăm - mis - roh.

b)

תושיח
I Tauših. S. 1 & 2 מ S. 3 & 4 מ

Êl jiš - mě - rêm, êl jiš - mě - rêm. Sô - ħêm mō - rôm, sô -

S. 1 & 2 מ ħên mō - rôm. Kij 'i - tă - rêm, kij 'i - tă - rêm.

S. 3 & 4 מ Wăj - fo - ă - rêm, wăj - fo - ă - rêm.

S. 1 & 2 מ S. 3 & 4 מ c) ad libitum

Wăj - fo - ă - rêm, wăj - fo - ă - rêm. Bă - ħên ub - sê - ħăl.

d) S. 1 & 2 מ' S. 3 & 4 מ' S. 1 & 2 מ'

תושיה II. Tauših. 

Bo - ū ġě - bŭl. Bo - ū ġě - bŭl. Mib - ħār jě - bŭl.

S. 3 & 4 מ' S. 1 & 2 מ' S. 3 & 4 מ' S. 1 & 2 מ'



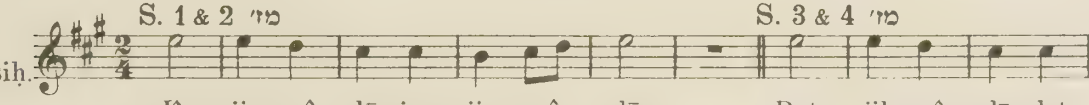
Mib - ħār jě - bŭl. Šä - f'ä zě - bŭl. Šä - f'ä zě - bŭl. Lo - häm sě -

S. 3 & 4 מ' Tutti מקהלה



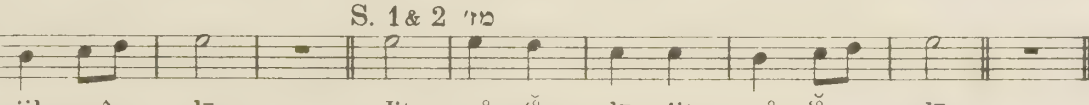
bŭl. Lo - häm sě - bŭl. Mal - loḥ wě - äd - ri - ħäl.

תושיה III. Tauših. S. 1 & 2 מ' S. 3 & 4 מ'



Jôm jiṣ - mô - dŭ, jom jiṣ - mô - dŭ. Dot jil - mô - dŭ, dot

S. 1 & 2 מ'



jil - mô - dŭ. Jit - wä - 'ä - dŭ jit - wä - 'ä - dŭ.

S. 3 & 4 מ' Tutti מקהלה



Wĩ - ji - ħă - dŭ, wĩ - ji - ħă - dŭ. Êl ħă jě ä - šār bē - hē - ḥol.

198. a) S. 1 מ'



Ä - ju moh bā - ħār ħă - môr ä - lij loḥ u - bās - sē - rij.

S. 1 & 2 מ'



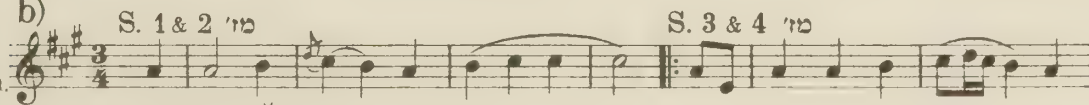
Wě - no šir bö - gôl miz - môr bē - niğ - ġun lē - jô - šā - rij.

S. 3 & 4 מ'

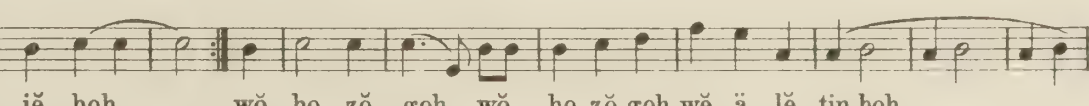


Wä - šo - mäh ä - rij ġib - bôr mō - ħud - dor bē - šā - 'ä - rij etc.

b) S. 1 & 2 מ' S. 3 & 4 מ'

תושיה Tauših. 

Sro - joh, ħă - ġor ħār - boḥ. Wä - ħăš - hêt ġě - dŭd ôj -



jě - boḥ wō - ḥo - zō - goḥ, wō - ḥo - zō - goḥ wě - ä - lē tin - boḥ.

199. S. 1 מר

Im nin-ă - lū, i - mē nin-ă - lu, im - nin-ă -

lū dă - lē - tēj nē - di - bim, dāl - tēj mo - rôm

dă - lē - tēj mo - rôm dāl - tēj mo - rôm lô - nin-ă - lū.

S. 1 & 2 מר S. 3 & 4 מר

תושיה Tausih.

Ġäl - ġäl wō - ô - fon rô - ă - šim. Mô - dim šē -

mô u - mă - gād - dē - šim mô - dim šē - mô u - mă - gād - dē - šim.

Miz - ziw kē - bō - dō lô - bē - šim.

200. S. 1 מר

Ă - sē - alk ja hūr ăl ġē - nă - ni lē - mah lē - mah 'a - dăb -

ta - ni. Wa - a - na ha - dak dă - im zē - ma -

ni ta - kē - rim lē - măn - hu ha - i - ni.

S. 1 & 2 מר S. 3 & 4 מר

תושיה Tausih.

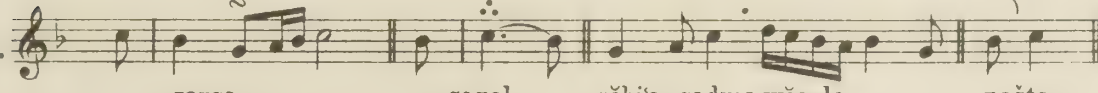
Ma fē - tun a - na tūl ad - dē - wam min wah - šē - tak ja dā il - ġu - lām

ja min ġa - 'i - dak kal dā - lām. Ah.

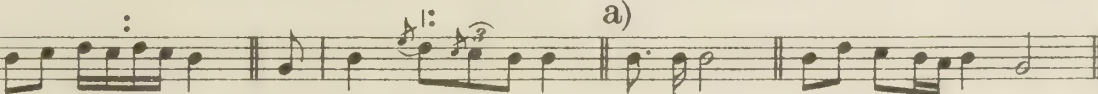
Tutti מקהלה

Appendix נוספות Anhang

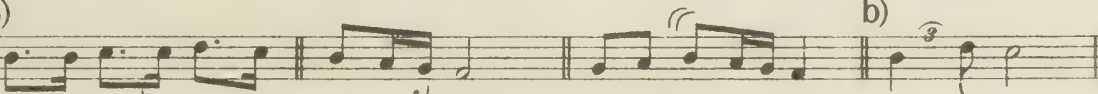
Intonations of the Pentateuch מנחת חינוך Akzentmotive des Pentateuch.

201. 

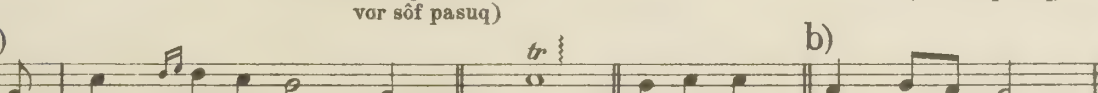
zarqa segol rēbī'a, qadma wēazla pašta
und azla gereš



zaqēf qatōn zaqēf gadōl a) tīfha atnah



a) tēbir tēbir geršaim b) tīfha
(auch sonst jeder Akzent vor sōf pasuq) (vor sōf pasuq)



a) sōf pasuq tr. b) sōf pasuq

Exodus XII, 21-22 שמות

202. 

Wä-jig-ro mô-sä lä-hol zig-nēj jis-ro-ël wä-jô-mār ä-lê-



hām, mi-sä-ḥu ug-ḥu lo-hām sōn



lē-miš-pō-hô-tē-hām wä-sä-hä-tu häp-po-sāḥ.



Ul-gāḥ-tām ä-gud-dät ê-zōb ut-bäl-tām



bād-dām ä-sār bäs-sāf wä-ḥiḡ-ḡā-tām ä-l hām-māš-gōf wä-äl sä-tēj hām.



mā-zu-zōt, min hād-dām ä-sār bäs-sāf, wä-ät-tām



lô-tē-sä-u iš mip-pä-tāḥ bē-tô 'ād bō-gār.

Recitation of Prophets קריאת הנביאים Propheten-Vortrag (Josua I, 14-15 יהושע)

203. ¹

Nă-sê. hăm tăp-pă - hăm u-mig-nê-hăm, jê-šă-bu
bo-o - răș ă-šăr no-tăn lo-hăm mô-šă bă-ê - băr hăj-jăr-
dên, wă-ăt-tăm tă - 'ăb-ru hă-mu-šim lif-nê ă-hê-hăm
kôl ġib-bô-rêj hă-hă - jil kôl ġib-bô-rêj hă-hă - jil
wă - 'ă-zăr-tăm ô-tom. 'Ăd ă-šăr jo-ni-ăh
ă-dô-noj lă-ă-hê-hăm ko-hăm wi-jo - ră-šu ġăm
hê-moh ăt ho-o - răș ă-šăr ă-dô-noj ă-lô-hê-hăm
no-tăn lo-hăm wij-šăb-tăm lă-ă-răș jê-ru-šăt-hăm
wi-riš-tăm ô-toh ă-šăr no-tăn lo-hăm mô-šă
trem. הרעד ă-băd ă-dô-noj bă-ê - băr hăj-jăr-dên miz-ro-hoh šo-măš.

Exod. XII 21-23

204. ^I ^{II}

Waj-ġig-ro mau-šă lă-hol zignêj jis-ro-êjl wăj-jău-măr ă-lêj-hăm.

| | | | | | | | | | | |
|---------------------|------------------|-----|------|------------------|-----|------------------|------|------|------|-----|
| S. 488 ⁴ | 535 ⁴ | 580 | 612 | 439 ⁵ | 490 | 578 ⁵ | 609 | 647 | 657 | 443 |
| C. 625 | 784 | 924 | 1017 | 442 | 632 | 918 | 1008 | 1113 | 1140 | 458 |

Mi - šă - hu ug - hu lo - hăm săun lă - miš - pă - hău - tēj - hăm
wă - šă - hă - tu hăp - pō - säh ul - gah - tam ä - gud - dat ej - zäub
uṭ - bal - tam bad - dām ä - šār bās - soḥ wă - hiḡ - ga - tam ä - l hām māš - gäuf wă - ul šă -
tēj hām - mā - zu - zäut min häd - dom ä - šār bās - soḥ wă - ät - tam
läu tēj - šă - u iš mip - pä - tăh bēj - tău 'ad bāu - gār.

(Exod. XV. 1-4...)

205. Oz jo - šir māu - šă ub - nej jis - rō eil ät hăš - ši - rō hăz - zäut
lă - ä - dău - noj wăj - jău - mă - ru lej - mœur,
o - ši - ro lă - dău - noj ki ḡo - äu ḡo - o sus wă - rău - hă - bāu rō - mō
băj - jom, o - zi wă - zim - rōt jo wăj - hi
li li - šu - o ză ej - li wă - ä - nă - wej - hu
ä - lău - hej o - bi wă - ä - rău - mă - mă - nă - hu. Ä - dău - noj iš mil - ho
mō ä - dău - noj šă - māu. mār - kă - bāuṭ pār - äu
wă - hej - lău jo - rō băj - jom u - miḥ - har šō - li - šow tub - u.

(Exod. XV. 1-8...)

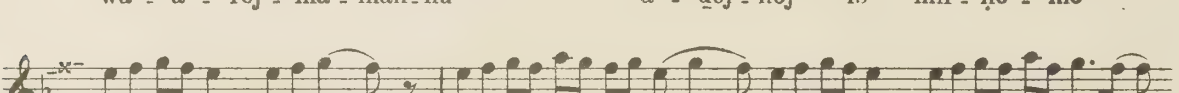
206. 
 Oz jo - šir mej - šä ub - nej jis - ro - 'eil ät häš - ši - ro häz - zeit

 lä - ä - dej - noj wäj - jej - mǎ - ru lei - mejr. ọ - ši - rọ

 lä - dej - noj ki ġo - ej ġọ - ọ sus wǎ - rej - hə - bej

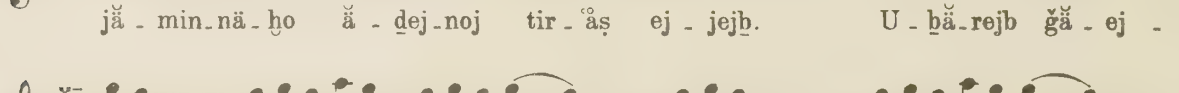

 rọ - mọ baj - jom 'o - zi wǎ - zim - rọt jọ wāj - jǎ - hi li

 li - šu - ọ zä ei - li wä - än - wej - hu ǎ - lej - hej ọ - bi

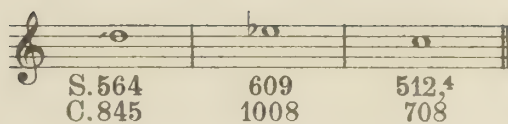
 wä - ä - rej - mǎ - män - hu ǎ - dej - noj iš mil - họ - mo

 ä - dej - noj šǎ - mej mar - kǎ - bejt par - ej wǎ - hej - lej jọ - rọ baj - jom

 u - miḥ - hār šọ - li - šow tub - 'u ḥǎ - jām suf tă - hej -

 mejt jä - ḥas - ju - mu jọ - ră - du ḥim - sej - leit kǎ - mej o - ḥān

 jǎ - min - nǎ - họ ǎ - dej - noj tir - 'aş ej - jejḥ. U - ḥǎ - rejḥ ḡǎ - ej -

 nǎ - họ ta - ḥǎ - rejs gọ - mǎ - họ tă - šāl - lāḥ ḥǎ - rej - nǎ - họ

 jej - ḥǎ - lej - mej kǎḡ - ḡās u - ḥǎ - ru - āḥ āp - pä - họ nǎ - 'ār - mu māj - jim.

207.



(Exod. XX. 2-5...)

O - nău - hi ă - dău - noj ă - lău - hă - ă - šār hău - seĵ - ti -

hə C. 1126 C. 918 mej - ă - răs miș - ră - jim mib - bejt ă - bo - dim.

S. (612) (578)

lău ji - jă lă - hə ă - lău - him ă - hej - rim ăl pə - năj

lău tă - să lă - hə fă - sāl wă ? həl tă - mu - noj

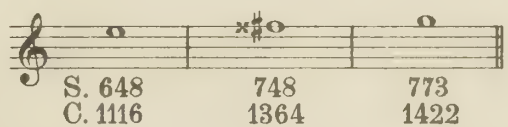
ă - šār băs - so - ma - jim mim - mă - ăl wă - ă - šār bə - ʔ - răs

mit - to - hăt wă - ă - šār bām - mă - jim

mit - tă - hăt lo - ʔ - răs lău tiš - tă - hă - wă

lo - hăm wă - lău to - ʔb - dejm.

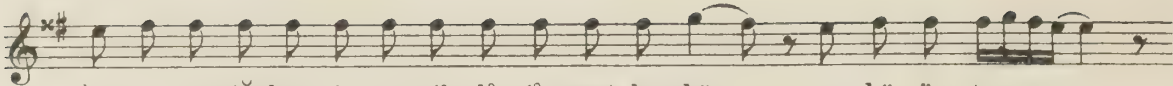
208.




(Jošua VI. 27)

Wăj - hi ă - dău - noj at jă - hău - šu - ʔa wăj - hi šom - ʔău bă -

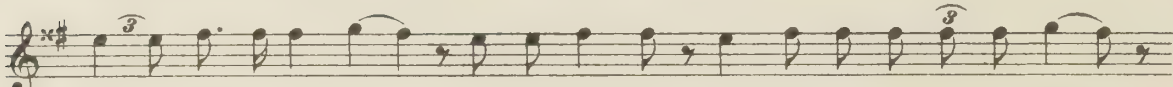
həl hə - ʔ - răs. Kău ʔ - măr ă - dău - noj ă - lău - him, ʔăud zăut




'id - dọ-rejš lă-bejt jis - rọ-eil lă - 'ă - saut lọ - hăm ar - bă äu - tom



mă-săun ọ - dọm kă-săun gọ - dọ - šim kă-săun jă - ru - šọ - la -

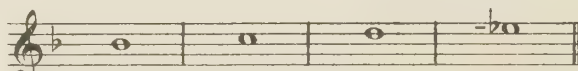


jim bă-mău-ă-dă - họ kejn tih-jă - họ hä - 'ọ - rim hä - họ-rej - băt



mă-lej - 'ăut săun ọ - dọm wă - jọ - dă - u ki ă - ni ă - dău - họ.


209.



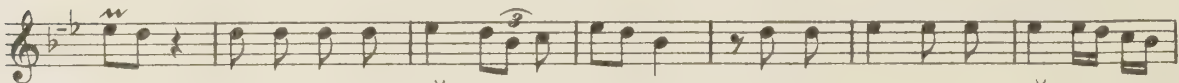
S. 461,5 526,7 575,5 605
C. 527 755 909 997

Cant. I שיר השירים


1 M. M. ♩ = 152




Šir-hăš-ši - rim ă - šăr liš-lău-mau. Jiš-šọ-gêj - ni, mi-ně - ši-găut pi -




hu, ki tău-him dău - dă - họ mij - jọ - jin. Lă-rě - ah šě-mo-nă-họ tău -




him šă-măn tu-rag šă-mă - họ 'al kejn 'ă-lă-măut ă-hêj - bu - họ



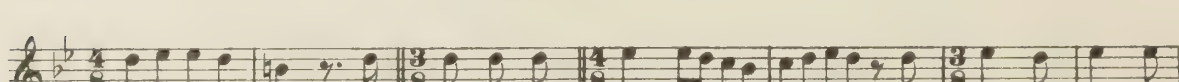
mọš-hê - - ni a - hă - ră - họ nọ - ru - - sọ hă-bi - ă - ni



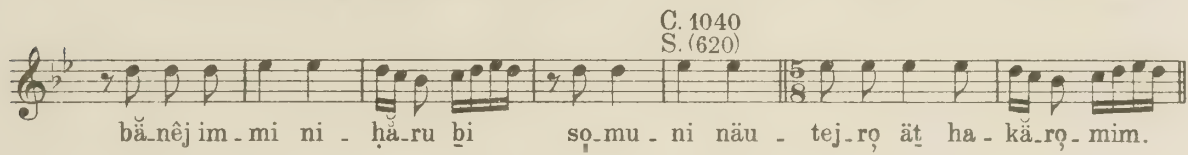
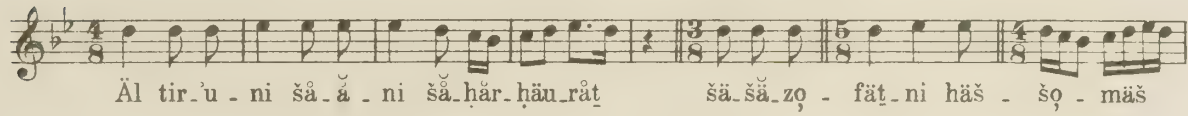
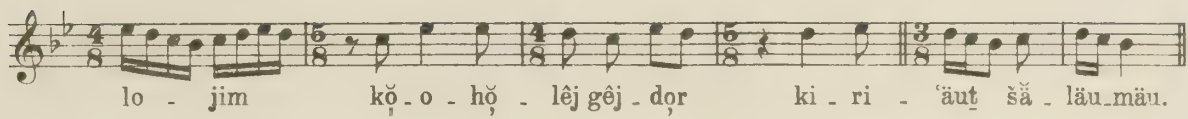
hăm-mă-lăh hă-dọ - - row nọ - ģi - lọ wě - nis-mă-họ họh năz -



ki - rọ dău - dă - họ mi - jă - - jin měj - šọ - rim ă -



hêj - bu - họ šă - họ-rọ ă - ni wă-nọ-wọ bă-năut ja - ru - šo -



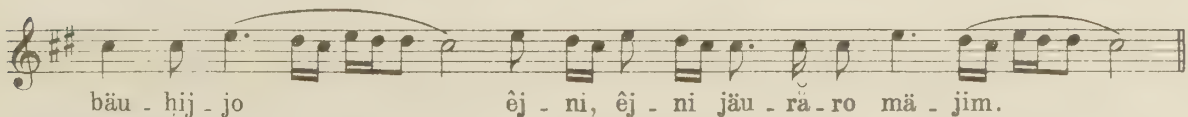
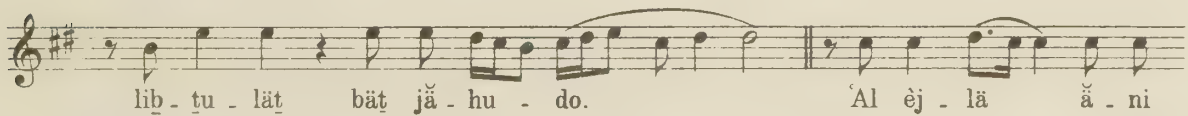
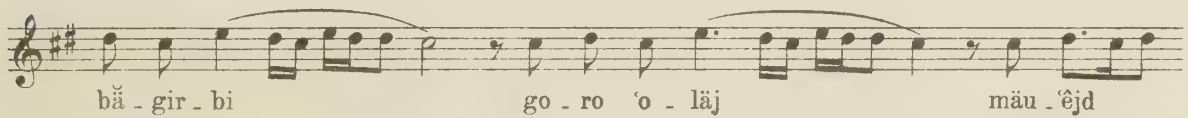
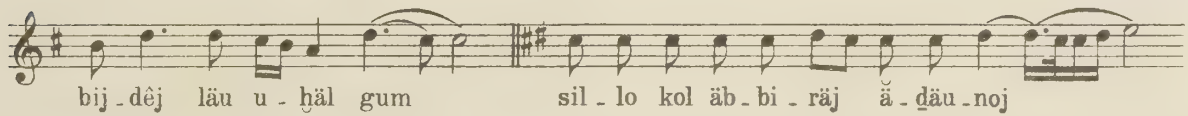
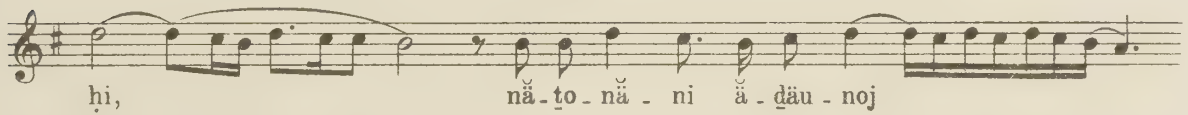
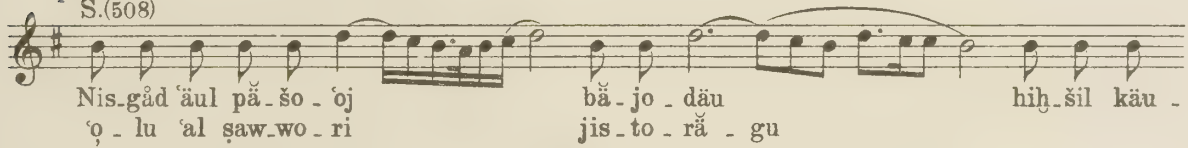
C. 1040
S. (620)

210.



(Lament. I. 14-16.) איכה

¹ C. 695
S. (508)



211. C. 99
S. (608)

Ad mọ - tāj 'ă - dău - nọj 'o - ri - sim jọ - 'ău - zu 'ad mọ -
tāj 'ă - dău - nọj 'o - ri - sim jọ - 'ău - zu, 'ă - šār o - hăl
'üt jă - 'ă - găub ub - hól 'et jọ - bău - zu 'ă - ni äd - rä -
uš šă - lău - mọm wă - hem jim - ră - tu wă - jọ - gău - zu
bă - hól pă hik - ku lă - hól - jāj bă - sif - tej šow nọ - lău - zu
'ad mọ - tāj 'ă - dău - nọj ră - šo - 'im jă - 'ă - lău - zu
'ad ọn jis - 'ăg băs - šib - jo 'ab - dă - hól bân 'ă - mo - tă - hól.

212.

| | | |
|--------|-----|-----|
| S. 365 | 394 | 419 |
| C. 122 | 255 | 361 |

Šă - má jis - rọ - ejl 'ă - dău - nọj 'ă - lău - hej - nu 'ă - dău - nọj 'ă - hól
bọ - ruch šejm kă - băud mal - hu - tău lă - 'ău - lọm wọ - 'äd wọ - 'o - hăb - to ejt
'ă - dău - nọj 'ă - lău - hă - hól bă - hól lă - bọ - bă - hól ub - hól năf - šă - hól

ub-hol mā-āu-dā-ho wə-ho-ju ha-dā-bə-rim ho- ej-lä ä-sär o-
 nāu-hi mā-sā-wā-ho häj-jäum 'al lä-ho-bā-ho wä-sin-nān-
 toṃ lä-bə-nā-ho wä-di-bär-to bəm, bā-sib-tā-ho bā-bej-
 tā-ho ub-lāh-tā-ho bād-dā-rāh ub-šoḥ-bā-ho ub-gu-mā-ho
 ug-sär-toṃ lä-äut 'al jo-dā-ho wə-ho-ju lä-tāu-to-fäut-
 bejn 'ej-nā-ho uh-tāb-toṃ 'al mā-zu-zäut bej-tā-ho u-biš-'o-rā-ho.
 Wə-ho-jo im šə-māu-'a tiš-mā-'u äl miš-wāu-tūj ä-sär
 o-nāu-hi mā-sā-wā-hām haj-jäum lä-ä-hā-ho et ä-dāu-noj
 ä-lāu-hej-hām ul-əb-dāu bā-hol lä-bāb-hām ub-hol naf-sā-hām
 wä-no-tāt-ti mā-tār är-sā-hām bā-'it-tāu jāu-rā u-mäl-gäus
 wä-o-sāf-toṃ dā-gə-nā-ho wä-ti-räuš-ho wä-jis-ho-ra-ho.

213. Solo Chor II I

S. 652 758,⁵ 500 553 575,⁵ 419 485
C. 1126 1387 667 842 909 361 614

¹ Solo
Jä - hə - rä - hä - hə

Chor
Jä - hə - - rä - hä - hə

ä - däu - noj

wä - jiš - mä - rä - hə

ä - däu - noj

qahal
(419) (485)
jo - er,
wä - jiš - mä - rä - hə 9 - - men

ä - däu - noj

jə - er

ä - däu - noj

pə - now

wä - jə - seim

pə - now

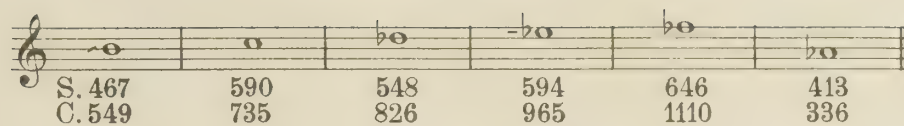
wä - jə - seim

lä - hə


šo - läum.

lä - hə

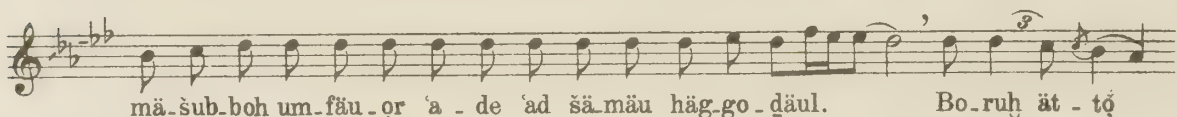
214.



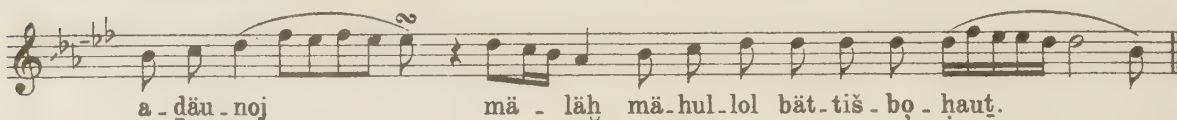
Bọ-ruh šä - ọ - mar wọ - họ - jọ họ - ầu - lọm bọ-ruh hu, bọ-ruh ầu mejr wọ ầu -
 sä bọ-ruh gầu - zejr um - gāj - jeim bọ-ruh ầu - se bā - rā - šit bọ-ruh mā - ra -
 hejm 'al - họ - ọ - rās bọ-ruh mā - rā - hejm 'al hā - bā - ri - jaut, bọ-ruh mā - šäl - lejm
 sọ - họt ầu li - re - ọw, bọ-ruh sä - ejn lä - fọ - now lâu 'aw - lọ wā - lâu ših - hā - họ
 lâu mäs - sọ fọ - nim wā - lâu mig - gah sáu - hād, lâu họ - zọh wā - lâu mir - mo.
 Bọ-ruh hāj lọ - 'ad wā - gāj - jom lọ - nā - säh bọ-ruh ăt - tọ ä - däu -
 noj ä - lâu - hej - nu mā - lāh họ - ầu - lọm họ - 'eil hā - mā - hul - lọ bā - fi
 'am - mäu mā - šub - bọh um - fäu - ọr bil - šäun ha - si - dow wā - bọ - dow ưh - ši - rej dọ - wid
 'aw - dā - họ mā - ši - hā - họ, nā - hal - läl - họ ä - däu - noj ä - lâu - hej - nu
 biš - bọ - hāt u - biz - mi - rāt, näu - dọh un - šāb - bej - hoh,
 nā - fọ - ä - rọh wā - nām li - hoh wā - nāz - kir šim - họ māl - kej - nu



 ä - läu - hej - nu jã - hãd jø - hid hãj hø - äu - lo - mim,

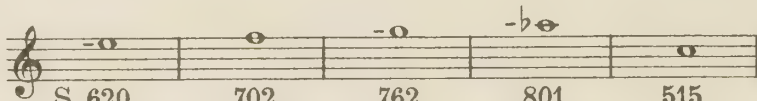


 mä-šub-boh um-fäu-or 'a - de 'ad šä-mäu häg-go-däul. Bo-ruh ät - tøj

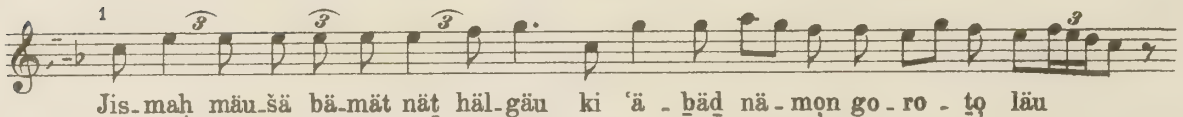


 a - däu - noj mä - läh mä-hul-lol bät-tiš - bøj - hãut.

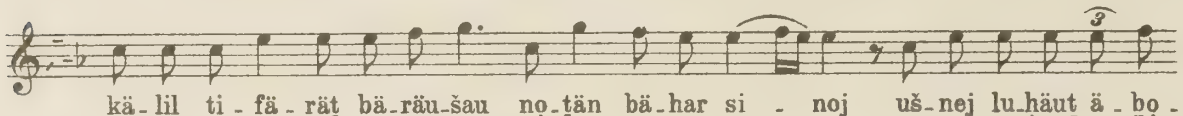
215.



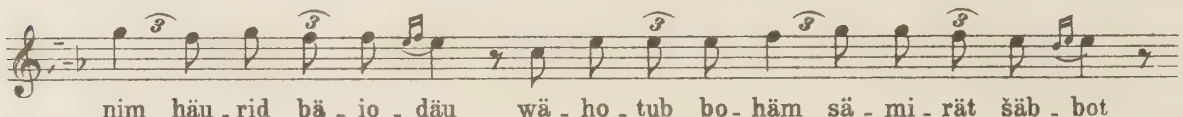
 S. 620 702 762 801 515
 C. 1040 1254 1396 1483 718



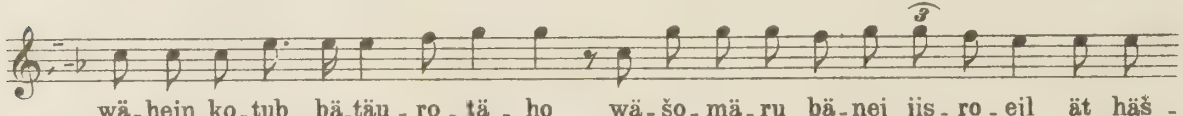
 Jis-mah mäu-šä bã-mät nãt hãl-gäu ki 'ä - bãd nã-møn go-ro - tøj läu



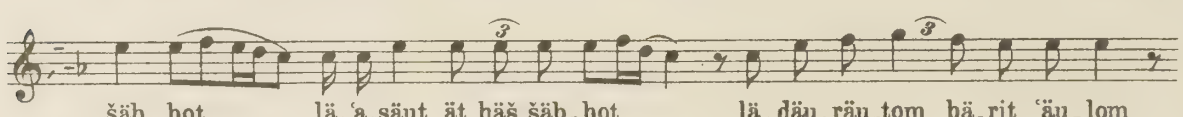
 kã-lil ti - fã - rãt bã-räu-šau no-tãn bã-har si - noj uš-nej lu-hãut ä - bøj -



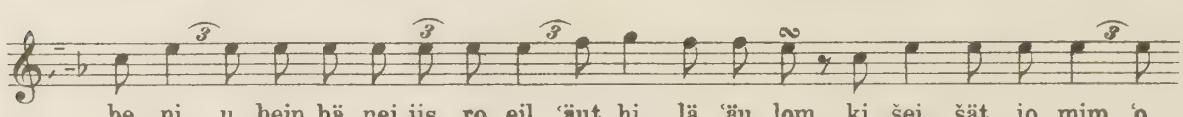
 nim hãu - rid bã - jøj - däu wã - hø - tub bo - hãm sä - mi - rãt šãb - bøj



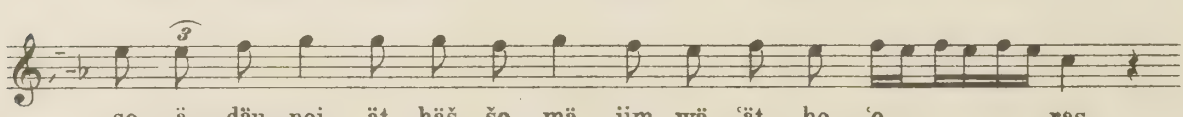
 wã-hejn køj-tub bã-täu - røj - tã - hø wã-šo-mã-ru bã-nej jis-røj-ejl ät hãš -



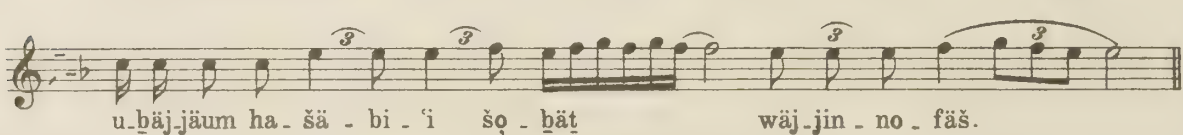
 šãb - bøj lä-a-sãut ät hãš-šãb-bøj lä-däu-räu-tøm bã-rit 'äu-lom



 be - ni u bejn bã-nej jis - ro-eil 'ãut hi lä-'äu-løm, ki sei - šãt jøj-mim 'øj -



 sø ä - däu - noj ät hãš - sø - mã - jim wã - 'ãt hø - 'øj - - raš,



 u.bãj-jäum ha - šã - bi - 'i sø - bät wãj-jin - no - fãš.

216. S. I S. II 1 2

| | | | | | | | | |
|--------|-------|------|-----|-------|-----|-----|------|------|
| S. 539 | 590,7 | 620 | 469 | 426,7 | 405 | 572 | 642 | 662 |
| C. 797 | 954 | 1040 | 557 | 390 | 302 | 900 | 1100 | 1153 |

1

Ub-hejn jīt-gad-daš šim-ḥo ä-däu-noj ä-läu-hej-nu 'äl

jis-ro-ejl 'äm-mä - ḥo ub-hejn tein päh-dä-ḥo ä-däu-noj

ä-läu-hej-nu al jis-ro-ejl 'äm-mä - ḥo wä - 'ej-mot-ḥo 'äl kol

mä šab-bo-ro - to wi-ji-ro-u - ḥo kol hä-mä-sim wi-jiš-ta-ḥa-wu lä-fo-nä-ḥo

kol häb-bä-ru - 'im wi-je-j - 'o-su ḥul-lom ä-gud-do ä - ḥot la - 'ä-säut rö-šäu-noḥ

bä-lej-bōḥ šo-lejm, kă-mäu šaj-jo-dä - nu ä-däu-noj ä-läu-hej-nu

šä-häš-sil-tä - ně lä-fo-nä-ḥo 'äuz bi-jod-ḥo uḡ-bu-ro bi-mi-nä - ḥo

uš-mōḥ näu-ro 'äl kol mä šab-bo-ro - to.

217.

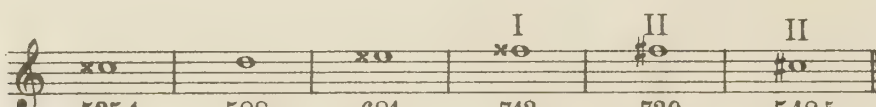
| | | | | |
|--------|------|------|-----|-----|
| S. 605 | 657 | 694 | 557 | 443 |
| C. 997 | 1140 | 1235 | 854 | 458 |

2

Häj-jäum hä-rät 'äu-lom, häj-jäum jä - 'ä - mid bäm-miš - pot

kol jă - šu-rej 'äu-lō - mim, im kă-bō-nim

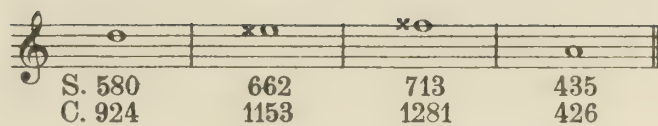
im kă - 'ă - bô - dim im kă - bô - nim ra - hă -
 mej - nu kă - ră - hejm ôb 'al bo - nim, wă - im kă - 'ă - bô - dim
 'e - ne - nu lă - hō tā - lu - jăut 'ad šă - tă - hō - nej - - nu
 wă - tău - ši lō - 'aur miš - pō - tei - nu gō - dăuš.

218. 
 595, 4 784 588 948 681 1202 713 1281 730 1322 548, 5 826

a) ¹M. ♩ = 132
 Jă - did nă - făș ôb hō - răh - mon mă - šoh ab - doh 'al ră - său - noh
 jō - ruš 'ab - doh kă - mäu äj - jol jiš - tă - hă - wă 'al mul ha - dō - roh.
 Jă - 'ä - rab lău jā - di - du - toh mik - kol šuf wă - hōl tă - - am
 hō - dur nō - 'ä ziw hō 'ău - lom năf ši hău - lăt a - ha - bō - toh. On -
 nō el nō ră - fō nō lō bă - har - äut lō nău - 'am zi - woh. Oz ti - tē - haz -
 zejg wă - tit - răp - pe wă - hōj - tō lă - hō sim - hăt 'ău - lom.

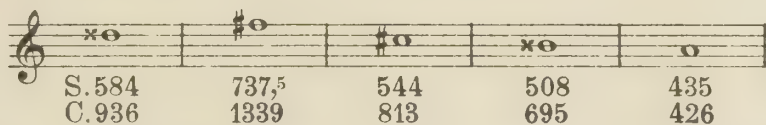
b) (Deutr. VI. 4-5)
 Šă - ma jis - rō - el 'ă - dău - noj 'ă - lău - he - nu 'ă - dău - noj
 'ă - hōd wă - ô - hăb - tō et 'ă - dău - noj 'ă - lău - hă - hō.

219.



¹ Šă-bôh - ế e - lế hăj ä - šär bo - ro lä - hợ - lế hăj,
u - mäl - hu - Ậau 'ä - de ne - sắh
nä - sợ - him, lä - šău - ni di - bă - rợ
biš - bợh wă - zim - rợ wợ - hu nău - ro
'al kol haš - šă - bợ - him. Nă - hăug aự - dợh
'ä - dăun hợ - 'ău - lợm bă - hắ - doh
wă - sam - me - ắh lä - bợ - bắut nă - nợ - him.

220.



² M. M. ♩ = 152
Lă - hợ ej - li tă - šu - go - ti bă - hợ hắš - gi wă - ắh - bợ - ti lä
hợ lib - bi wă - hil - jău - tăj u - mi - mắ hợ ru - hi wắ - niš - mợ - ti, lä -
hợ jợ - dắj lä - hợ rắ - gắ - lắj u - mim - hợ hi tă - hu - no - ti.

221.

¹

S. 671 732 766,5 890 566 541,7
C. 1176 1327 1406 882 804

M. M. $\text{♩} = 100$

Dä-rär ji - gä-ro lä-ben im - bät wä-jin-sor - hām kā-mä bō-bät
kā-mä bō-bät nā-im ši-mā-hām wä-lä ju-sä-bät šu-bu nu-hu
bi-jām säb-bät bi-jām sä-bät *a tempo* dä-räs nō-bi wä-ul-lo-mi
a tempo wä-ät jä-ša a-se im-mi, a-se im-mi nā-tä' sä-reg
bä-täh ka-rä-mi sä-e šaw-at bä-ne am-mi bä-ne am-mi.

222.

²

S. 578 615,5 662 521
C. 918 1026 1153 738

M. M. $\text{♩} = 160$

Kä-fä-läh hō-rim-mäun ä-däm-mä rag-go-tejh
kä-gäu-bā hō-ä-rä-mäun gä-bäu-hō gäu-mo-tejh.
U-mäur'im gin-nō-mäun jō-fi-hun mib-bej-tejh.

223.

³

S. 432,5 465 526,7 561 393 506
C. 414 546 758 866 250 688

M. M. $\text{♩} = 138$

Äu-dä lä-ejl hōj 'ä-däu-noj ni-gä-lo lä-mäu-sä bä-si-noj.
Ni-gä-lo lä-mäu-sä bä-si-noj. *3 mal wiederholt*

1 ¹Platte Nr. 1166a2 ²Platte Nr. 19523 ³Platte Nr. 1947a

223. ¹

S. 435 481 535,⁴ 564 620 398 364
C. 426 600 784 876 1040 272 118

M. M. ♩ = 138

Äu - dä lä - ejl - ě hăj 'ä - dău - noj, 'äu - dä lä - ejl hăj

'ä - dău - noj ni - gä - lo lä - mäu - šă bă - si - noj. - noj. *2 mal wiederholt*

224. ²

S. 439 512,⁴ 566 620 682 394
C. 442 708 882 1040 1204 255

M. M. ♩ = 168

Tän 'a - ši - šo li jä - di - di, tän 'a - ši - šo li jä - di - di

ğäm tä - no häk - käus lä - jo - di, ğäm tä - no häk - käus lä - jo - di. *6 mal wiederholt*

225. ³

S. 439,⁵ 470 529,⁷ 566
C. 442 560 765 882

M. M. ♩ = 192

226. ⁴

227. *Lento.* $\text{♩} = 60$

Äš - ä - lo ä - lô - him jig - ä - lo šă - bu - jim.

Jä - ä - sôf ză - ru - jim, jä - ä - sôf ză - ru - jim ră - hă - man ră - hêm.

M
1350
I.22
v.1

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A. Z. IDELSOHN

VOLUME II:
SONGS OF THE BABYLONIAN JEWS

1923

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BERLIN - JERUSALEM - VIENNA

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VOLUME II:
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Throughout ten centuries Babylonian Jewry played a dominating rôle in the spiritual life of Israel. Although at first it could not vie with the mother-Jewry in Palestine, it eventually surpassed it by its intellectual achievements and cultural influence, particularly in the closing years of the Talmudic Period and during the Gaonic Epoch. After the death of Hai Gaon (1038), however, its intellectual powers began to wane, until it disappeared entirely from the stage of Jewish history, for throughout the last six hundred years the Jewish community of Babylonia can furnish no vestige of intellectual accomplishment. It is true that they preserved their traditions like all the great Jewish communities of the Orient, but when Benjamin II¹ visited Babylonia at the beginning of last century, he had nothing of importance to record concerning their intellectual activity.

The hand of time has destroyed the famous old communities where the Talmudic Academies flourished, such as Sura, Pumbeditha, etc. and the chief centre of Babylonian Jewry lay in Bagdad where before the great war a Jewish community of about 55,000 souls was to be found. Not all the members of this community are descendants of the Babylonian Jews of the Talmudic age, for about 3,000 are Persian Jews, and a large section comes from Arabia whence they were transferred to Bagdad by the Caliph Omar².

Of the Spanish exiles hardly any found their way to Bagdad and only a few from Syria, notably from Aleppo. Nevertheless the entire community has adopted the Sephardic rite.

Apart from the large community in Bagdad there are smaller communities, in the Iraq province, S. Mesopotamia, in Kut about 50 families; Bakuba 15; Schahraban 150; Hit 200 including Karaites; Amara 200; Hilla 200; Mendeli 150; Chankin 300; Kufri 250; Behrig 20; Karatafa 15; Duz 150; Karkuk 600; Selamenije 500; 'Ana 400. Sixteen hours from Bagdad is the tomb of Ezra at which a rabbinical school has been built. The tomb of the prophet Ezekiel is regarded as particularly holy even by the Arabs, services and fêtes being held there at stated times.

In Basra there was formerly a community of about 200 families. During the war it was considerably augmented by refugees. Isolated Jews dwell in various villages.

In Mossul the Jewish population numbers about 3,000 souls, and includes Persian and Kurdish Jews, about 500 speaking Aramaic. The latter live in the neighbourhood of Mossul in the Kurdistan mountains and eastwards to Lake Urmia; before the war they numbered about 10,000 souls. Further information concerning them is given in a separate chapter. Altogether the Babylonian and E. Mesopotamian Jews number 90,000 souls, in which the Jews in Urfa and Kurdistan are not included.

¹ Cf. Mas'eh Jisrael, Lyck, 1859.

² Graetz-Schefer, Vol. III, p. 120. They are the descendants of the Habor Jews with whom Mahomet concluded an alliance and whom Omar expelled to Kufa in the vicinity of Sura.

The Jews of Bagdad are engaged in commerce and industry. Among them are wealthy merchants who centuries ago settled in India and founded communities in Bombay and Calcutta. The Jews in the small villages are on a much lower intellectual and economic level than those in Bagdad. Their vernacular is Arabic and only the Persian Jews make use of the Persian idiom. There exist in Bagdad a number of Talmud schools in which Rabbis study assiduously, but the populace is ignorant. The scholars speak pure Hebrew with a beautiful pronunciation.

Of the many Bagdad synagogues four are of importance. They are built without roofs with very thick walls with recesses in which the worshippers sit during the rainy season. In the centre is a large Almemor. Till recently there were about 31 synagogues in Bagdad, of which the Great Synagogue "Selat il Kabiri" is the oldest, and according to tradition is said to date from the times of King Jehoiakim. But the building does not display any antique features. In another synagogue in which Isaac Gaon is said to be buried there is a stone with a Hebrew inscription declaring that Rab Isaac Gaon was of the fifth Saburaian Generation and died in the year 620 after the destruction of the second Temple; but this inscription is not old. Generally speaking, there are no ancient buildings in Bagdad as the Tigris often floods the city and destroys the houses. For this reason no ancient MSS. and other antiquities are to be found in Bagdad.

Several of the Bagdad rabbis and pious men migrated to Jerusalem so that in course of time a Babylonian community was formed in the Holy City and was supported by their rich compatriots¹.

The Babylonian Jews, particularly those of Bagdad, have a slim figure, proud, upright bearing, black hair and dark complexion, Assyrian skull and thick lips. This type is chiefly to be found in the South, in Iraq, i. e. North of Bagdad down to Basra; in the neighbourhood of Mossul, on the other hand, a different type may be discerned. The last celebrated scholar was the Chief Rabbi of Bagdad, R. Joseph Haim, who inter alia wrote popular legends and tales in Hebrew. Since 1872 there has existed in Bagdad a Hebrew printing establishment where an Arabo-Hebrew journal is issued. Of the notable scholars of recent centuries mention should be made of R. Jacob Tarvus, who wrote a Persian commentary to the Pentateuch which was printed in Constantinople in the year 1546²; also "Tochahot Mussar" in metric prose by "Ezra isch kefar habbabli" *ibid.* 1731.

Although the cradle of Hebrew and synagogal poetry was in Babylonia, the scene of the activities of Saadia Gaon and Hai Gaon, the Babylonian poets nevertheless created nothing of value; their poetry was already condemned by Jehuda Harizi³.

The only merit of their poetry is that it is composed in Hebrew and reveals many popular elements. Recently (1906) a song-collection of 415 numbers appeared in Bagdad. It contains, besides poems by Jehuda Halevi, Dunasch, Ibn Gebirol, and Abraham Ibn Ezra, verses by Salomo ben Mazaltob, Simon Labi, Israel Nagara, Joseph Ezobi and local Babylonian poets; Nagara is most extensively represented viz. with over 100 pieces of which over 50 are not con-

¹ Ibn Sapir II, Mayence, 1871.

² Details in vol. III.

³ Cf. Tachkemoni XVIII, XXVII. — In the year 1895 Mr. E. N. Adler discovered in Aleppo a portion of the Diwan of Elazar Habbabli, about 284 pieces which reveal a poetic spirit. Elazar Habbabli was a contemporary of Abraham the son of Maimonides to whom he dedicated poems. As he writes concerning Babylonian affairs and personalities he must have lived in Babylon in the 13th century. (Cf. E. N. Adler in J. Q. R. 1899; S. Poznanski, "Geonim d. nachgeon. Zeitalter", Berlin, 1914.)

tained in the song-collections *Zemiroth Israel* and *Pizmonim* previously published. In this collection all the feasts and festivals of the year as well as domestic and other occasions are provided for, and it includes a number of folk-songs. Several poems are taken from the *Aleppo Machzor*, Venice 1527.

NOMENCLATURE.

Of special interest is the nomenclature of the Babylonian Jews. In spite of the fact that they may be regarded as the descendants of the creators of the Talmud, Talmudic names have vanished entirely from their midst, whereas biblical names are in common use. Apart from the names of the Patriarchs, the tribes and kings, the names Ezra, Mordehai, Sassoon, Ezekiel, Habbakuk and Esther are greatly esteemed. Abraham with the abbreviations *Hami*, *Hamiya*; Adam; Benjamin with the abbreviations *Jamin*, *Amin*; Berechel; David and its Arabic form *Daoud*; *Zakkai*; *Zerubbabel*; *Hai*; *Habbakuk*; *Ha'im* and Arab. *Haiau*; Joseph with the variations *Saphu*, *Sephani*; Joshua with the variation *Shua*; Jacob, hence *Cabi*, *Cubi*; Issachar; Isaac, hence *Zaci*, *Chugi*; Ezekiel, hence *Hagnali*, *Hangali*, *Hangal*; *Yechye*; Mordecai, hence *Mrad*, *Mrudi*, also *Morduch*; *Masiah*; *Nuriel*; *Na'im*; and *Nissan*, (one born in the month of Nissan) *Nissim*; *Qatan* or *Nunu* as symbol for long life; *Rahamim* (one born in the month of Elul); Saul with the abbreviation *Suli*; Samuel abbr. *Smuli*; *Schamai*; *Sasson*. Hebrew female names include *Abigail*, *Beruria*, *Zilpa*, *Habiba*, *Toba*, *Jael*, *Lea*, *Lia*, *Mattana*, *Noam*, *Puah*, *Sarah*. Non-Hebrew male names: *Basri*, *Gurgi* (appellation for handsome men, as in the Orient the opinion prevails that Georgia in the Caucasus produces the handsomest men); *Darwisch*, *Zakchi*, *Chduri* (longing), *Mussa*, *Milu*, *Mansur*, *Ma'atuq* (symbol of old age like the Ashkenazi name "Alter"), *Marzuq*, *Mas'ud*, *Sliman*, *Salem*, *Salumi*, *Salman*, *Abd-il-Aziz*, *Azuri*, *Abdalla*, *Abd-il-razaq*, *Abd-il-azar*, *Zadq'a*. Female names: *Gzala*, *Gurgie*, *Darwisha*, *Warda*, *Zleicha*, *Zakije*, *Hababa*, *Hanini*, *Hilwa*, *Kheila*, *Gahla*, *Lulu*, *Lulwa*, *Ma'suda*, *Mat'uqa*, *Salha*, *Schascha*, *Sultana*, *Farba*, *Salha*, *Rahma*, *Rima*, *Tfaha*.

PRONUNCIATION OF HEBREW.

The Babylonian pronunciation of Hebrew is in the main similar to the Syrian in Damascus and Aleppo apart from a few variations. The Babylonian accent, which from a phonetic standpoint is now the most correct, was not particularly pure in Talmudic days. It is mentioned that R. Hia was able to make no distinction between ח and כ for which he was rebuked by R. Jehuda Hanasi¹. The same defect was prevalent at that period also in Galilee where the people could not even distinguish between ש and ס². The Samaritans also know no distinction between ש, ח, כ and ס, which is probably attributable to the pronunciation of Assyrian. It therefore appears that the Arabic language has improved the phonetics of the Hebrew of the Babylonians and Syrians which without doubt originally had the same Semitic phonetics as Arabic.

Apart from this the Babylonian pronunciation has acquired peculiarities of the Iraq Arabic; thus פ is used like פ a soft guttural produced by light pressure of the back of the tongue on

¹ Apparently the Babylonian accent resembled the Persian. Cf. my "Phon. Gesänge u. Aussprachspröben d. Hebr." p. 16 ff., Vienna 1917; and Vol. III of this work.

² Cf. B. Meissner, "Neuarabische Geschichten aus dem Iraq", Leipsic 1903, p. 8.

the soft palate¹. The qamez gadol preceding and with the emphatic consonants shades off to *â*²; in words in which the first syllable is open it takes the word-accent, like *š'o'mrim*, 'o'sim³. On the other hand they have no *ʔ* = dj like the Yemenites; similarly *ʔ* = p.

CONSONANTS.

| | | |
|------|----|--|
| א | ʔ | spiritus lenis |
| ב | b | Germ. b |
| בּ | b̥ | like the Yemenite, labial without the tongue |
| ג | g | hard g |
| גּ | g̥ | soft palatal g as in German <i>sagt</i> , |
| ד | d | hard d |
| דּ | d̥ | the Arab. dzal = ځ, like Engl. th in this |
| ה | h | Germ. h |
| ו | w | Arab. و, Engl. w |
| ז | z | French z |
| ח | ħ | Arab. ح |
| ט | t̥ | Arab. ط |
| י | j | Germ. j |
| כ | k | „ k |
| כּ,ך | h̥ | „ ch in lachen |
| ל | l | „ l |
| מ,ם | m | „ m |
| נ,ן | n | „ n |
| ס,ש | s | sharp s |
| שׁ | ʃ | Arab. ع |
| פ | p | Germ. p |
| פּ,ף | f | „ f |
| ק,ך | q̥ | Arab. ق |
| ק | q | „ Iraq. qâf, cf. above |
| ר | r | sharp Arab. ر |
| שׂ | ʃ̥ | English sh |
| ת | t | Germ. t |
| תּ | t̥ | Arab. ط as Yemen, Engl. th in thank. |

VOWELS.

Long and short are exactly noted.

SHORT VOWELS.

| | | |
|--------|------|----------------|
| י | i | German short i |
| יְ, יֶ | ĕ, e | „ „ open e |
| אֶ | ă, a | „ „ a |
| וּ | u | „ „ u |
| אֵ | ĕ | „ „ open e |

¹ Cf. B. Meissner, "Neuarabische Geschichten aus dem Iraq", Leipzig 1903, p. 8.

² Meissner p. 9.

³ Meissner p. 4.

LONG VOWELS.

| | | |
|----------|---|--|
| יִי, יִי | i | German long i, as in English Flee |
| יֵי, יֵי | ê | „ „ shut e without i as final sound, or as in English raid |
| יֶי, יֶי | e | „ „ open e, as in the first syllable of the Irish dialect pronunciation of the word "shaver" |
| יִי | ô | initial „ „ long o concluding with u, o + u, cf. Meissner p. 11 |
| יִי | u | „ „ u, English oo as in fool. |

In the plural of the present tense the s. mob. soften to s. quies. — šom-rim, borḥim, etc.

NOTE: In reference to the vowels it should be noted that they are more permanent and persistent than the consonants. Whereas the pronunciation of the consonants is influenced by foreign idioms as mentioned above, the Persian pronunciation q for q. g., u. for יִי, has retained the Yemenite e + u. The use of q for q. g. among the Yemenites, Persians, Daghistans and Ashkenazim as against a of the Babylonians, Syrians and Sephardim appears attributable to a very ancient origin, possibly to the local dialects of South Palestine (a) and North Palestine (q) where also the Phoenicians used to pronounce the q. g. as o and יִי as u. Cf. Schröder, "Die phönizische Sprache" (Halle 1866, p. 7, 9ff.).

SONG.

The traditional song of the Babylonian Jews is of special value. In the first place the Babylonian Jews represent the oldest settlement outside Palestine known to history, a settlement which has continued uninterruptedly and has been subjected to no important influences from other Jewish communities, and it may therefore be assumed that in their traditional song ancient elements have been preserved. The influence of the Persians and Arabs is not considerable, at least in regard to ritual melodies, as the Jewish settlement in Babylonia always formed a compact mass, practically a State within a State. On the other hand, the majority of their extra-synagogal songs are derived from the Arabic and are of recent date. The causes of this will be discussed later.

The traditional song, like that of the Yemenites, is arranged in "modes". Similarly it is based on the Minor scale, on the Phrygian, and on the Iraq (Doric) scale. So too in the Babylonian synagogal chants there is no trace of the Higaz, the so-called Ahava-Rabba scale of the Ashkenazim. Thirteen modes are to be detected and are here noted in the numerical order in which they appear in the collection:

1. Pentateuch Mode: 4, 5, 107, 108, 177.
2. Prophets Mode: 178.
3. Song of Songs Mode: 1, 160.
4. Ruth Mode: 15, 180.
5. Lamentations: 97, 181.
6. Esther: 109, 110, 182.
7. Psalms: 183.
8. Proverbs: a) 184, b) 186.
9. Job: 185, 187.
10. Qinet: 94—96, 98—100, 102.

- | | |
|--------------|--|
| 11. Tefilla: | 11, 25, 26, 27, 29, 41, 45, 45, 50, 59, 61—64, 66, 69, 75, 79, 80, 82, 86, 87, 92. |
| 12. Selihot: | a) 28, 30, 31, 35, 40, 41, 43, 47, 51, 52, 55—58, 65, 73, 74, 76, 83—85, 95, 93. |
| 13. „ | b) 36, 37, 39, 65, 68, 71, 77, 81, 88. |

I collected the songs in Jerusalem from the Babylonian cantors and scholars and checked them over an uninterrupted period of ten years. I took phonographic records of several and these records are preserved in the phonographic archives of the Vienna Physiological Institute and the Berlin Psychological Institute.

1. THE PENTATEUCH MODE. 4, 5, 107, 108, 177.

Example 4 is the recitative of the "Sema" in the morning prayers which is chanted in the Pentateuch mode. — 5 is the "Song of the Red Sea", also in the morning prayers. — 108: Exodus XII, 21. — 107: gives the motives of the accents. — 177: gives the ten commandments contained in the Phon. Arch. Berlin under numbers 53—54. All these examples were taken from a Cantor who gave them at various times. The Babylonians have no special mode for the "Songs" of the Pentateuch as chanted by the Yemenites and Persians.

It is known that the Babylonians possessed a notation for the Bible before the Tiberian accent system was created. They had twelve accents, which were confined solely to the "separatives" (mafsiqim), and they had no signs for the doubling of the accents such as gereš-gerešin, qadma-teren qadmin, pazer-qarne fara, zaqef-zaqefgadol, azal-azlagereš; similarly they had no accents for the "conjunctives" (mešarētim). These arose in Tiberias¹.

In Vol. 1 it has already been explained that originally only three accents were customary, namely initial (Pētiḥa), semi-final (Aṭnah) and final (Sof); these seem to have already existed in Talmudic times as in the Treatise Soferim, ch. XIII these three accents are mentioned. They also appear in MSS of the 9—11 centuries: for Petiḥa C, for Atnah Λ and sometimes for Sof Pasuq². The names of the accents however were known long before their symbols³ and used to be indicated by "Cheironomy" as among the Greeks. This practice was retained long after the introduction of the signs. Thus Rashi (1040—1105)⁴ reports having observed that Cantors who came from Palestine to Europe when chanting from the Pentateuch used to indicate tonal figures by movements of their hands. The Babylonian accentual system is a system of alphabetic neumes as found among the Armenians in the fifth century⁵. The three signs cited for the neumes just mentioned are a proof that these are of very ancient origin.

The alphabetic neumes of the Babylonians indicate the initial letter of the name of the neume, e. g.:

- 'ת = תביר (like the Pasta of the Tiberian system);
- 'ז = זקק; 'י = יריב (According to its meaning qadma);
- 'נ = צנורי (Tib. Zarqa) followed by;
- 'ש = שרי (Tib. Segol);

¹ As to the Babylonian accents, cf. S. Pinsker, "Hanniqud Haššuri" (Vienna 1863); "Liqut Qadmoniyot" (Vienna 1860), V, 34; P. Kahle, "Die Massoreten des Ostens" (Leipzig 1913) in which several facsimiles of MSS. are given.

² Cf. Facs. in Kahle p. 171.

³ Cf. Tract. Bēraḥot 65b; Ben-Ascher, "Diq-duqe Hatšamim" (Leipzig 1879).

⁴ Bēraḥot 65b.

⁵ P. Wagner, "Neumen", vol. 1, p. 70.

'ט = גרס (Tib. Geres);

'ד = דחי (Tib. Tifḥa preceding Sof Pasuq);

'ה = הרפא (Tib. Rēbi'a);

ג the right portion of the Hebrew ט apparently for Nagda (Tib. Munah Lēgarmê);

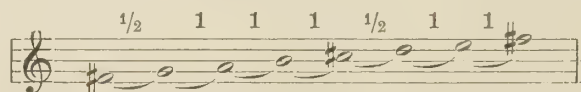
ז the left portion of ט for shortening the tone;

ש the right portion of ש the significance of which is unknown.

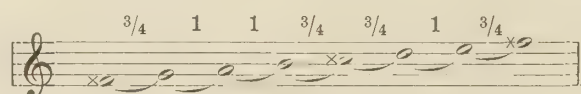
If we add (for the beginning of the sentence, ^ for Atnah and : for the end, the number of the chief neumes (Mafsiqim) amounts to twelve.

From this we deduce that the Babylonian accentual system as well as the names of the neumes is analogous to the Tiberian system. The Tiberian revision consisted in the addition of accents for the conjunctives and in the notation of particular musical nuances of several accents by employing the doubling system as is also to be found in the Middle Byzantine neumes. This analogy is not a mere matter of chance but is rooted in the Pentateuchal mode which is the same not only among the Babylonians and Syrians but also among the Moroccans, Italians, and Sephardim, and fundamentally, too, among the Ashkenazim, especially in the Song of Songs mode of the Lithuanian Jews. The Syrian Pentateuchal mode, which may be regarded as a direct tradition from Palestine, has no more motives than the Babylonian. They are derived from four basic motives, as already shown in Vol. I, which undergo dynamic and rhythmic modifications indicated partly by different accents, partly by doubling the same accents. This was noted by some of the grammarians such as Simon Duran (14th cent.), "Magen Abot" (Leghorn 1785), fol. 55: "... for tērēn ḥuṭrin the same motive is used as for tēbir only it is considerably lengthened, but we know no musical difference between the two ... the motive of qarṇē fara is similar to the motive of pazer ... we know no difference in the melody of rēbi'a, qadma wēazla, gerešin, and zaqēf gadol." So also De Balmas, "Miqne Abram" (Venice 1523): "... Some of the accents have exclusive motives; others, however, use a common motive, like pazer and qarṇē fara, sēgola and atnaḥta, talša and tarsa, azla and gereš and šēnē gerešin and rebia, pašta and šēnē paštin and jētib, tēbir and tērēn ḥuṭrin, the conjunctives šofērot — all these accents have respectively identical motives ... they differ according to the emphasis given to them ... azla is not so strongly emphasised as gereš, gereš not so strongly as šēnē gerešin, the latter not so strongly as rēbi'a, pašta not so strongly as šēnē paštin." Elias Levitas, "Tub Ta'am" (Venice 1538) says: "The Sephardim and the Italians sing only the chief accents, but with them the conjunctives have one common motive. On the other hand, the Ashkenazim have an emphasis for every accent and the motives have already been set to music and printed." As a matter of fact the Ashkenazim, too, have no special motive for every accent. Levitas's reference to the printed notes of the Pentateuchal motives is probably to the accent motives noted at that time by Böschenstein and included by Reuchlin in his Hebrew Grammar (Hagenau, 1518). But this particular notation shows that most of the motives are derived from a few basic motives as we shall see later. From the above remarks it will be gathered that the accents were only introduced to indicate the motives of the Bible modes, to vary them and recall them to memory. The modes themselves seem to belong to an ancient practice, an old Jewish folk-song which was adapted to the reading of Holy Writ. Thus Levitas says (loc. cit.): "The accents are not introduced merely to indicate the syntactical sense, as many believe, but to indicate the melody and mode of chanting in order that the reading may sound agreeable." That the modes are really of great antiquity and represent folk-song may be deduced from the circumstance that all the old Jewish centres have the same in spite of many

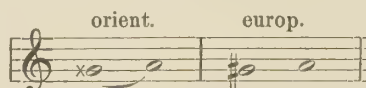
centuries of separation from one another; this would tend to indicate that they were already folk-song before the destruction of the Second Temple. To show this examples are given from all the Jewish centres of the diaspora, as well as comparative tables of motives. Examples of the Pentateuchal mode are (1) Babylonian, No. 108 of this collection; (2) Persian, No. 116 from Vol. III; (3) Bokharan, No. 135 from Vol. III; (4) Syrian from the Phon. Arch., Vienna, Record 1603 and No. 163 of Vol. IV; (5) Moroccan from the Phon. Arch., Berlin, No. 71; (6) Gibraltar, from the local Cantor; (7) Sephardic (France) from the Naumbourg collection "Agudat Schirim" (Paris 1870), p. 103; (8) Italian, from "Cenni etc. della Musica Liturgica" (Florence 1897) by F. Consolo, p. 11; (9) Sephardic (Amsterdam) from the Introduction to the Bible, Ed. Jablowsky (Berlin 1699) — the notation is by the local physician David Pina, and is for special Sabbaths; (9b) taken from the Sephardi Cantor Blanes in Amsterdam and gives the usual mode; (10) Sephardic (London) taken from the Sephardi Cantor in London, D. Bueno de Mesquita; (11) Sephardic (Egypt and Syria) from the Phon. Arch., Vienna, Record 2125; (12) Sephardic (Balkans) from the Phon. Arch., Vienna, Record 1145; (13) Salonica, Phon. Arch. Record 2128; (14) Ashkenazic (Germany); (15) Lithuanian; (16) Song of Songs, Lithuanian; (17) Ruth, Lithuanian; (18) Carpentras, from the Collection "Chants hebraïques" etc. (Marseilles), p. 201. For the sake of simplicity I have transposed all the examples into one common scale

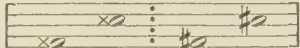
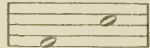


which is similar to the scale of the Arabic Maqames Iraq, Siga and Aug and the Greek Dorian¹ in which however steps 1, 4, 5 and 7 have three-quarters instead of a half



which was probably also in the Pentateuchal mode and prevails still among the Oriental Jews, while the European Jews have been influenced by the interval system of European music. The second step is augmented in the Orient by a quarter, in Europe by a half



On the other hand, among the Ashkenazim notes 1 and 5 are diminished by a quarter, thus instead of  the Ashkenazim have  and thereby the scale instead of Dorian becomes F major. The Sephardim in Egypt, Palestine and Turkey altered this scale to that of Maqam Kurdi (a variation of Siga)². The raising of the sub-second e to e# is found among the Moroccans, Italians and French Sephardim, an invariable raising of the second g to g# only among the London and Amsterdam Sephardim. The transference of the fundamental tone from f# to d among the Lithuanian Ashkenazim in the mode for the Song of Songs is attributable to European influence, d major replacing f# Dorian. Reference has been made above to the lowering of the fundamental tone f_x to f which already occurs in the notation quoted by Reuchlin (Notation tables No. 12). This prevails also among the Balkan Sephardim and in the South of France (Carpentras).

¹ Cf. my "Maqamen d. Arab. Musik" in *Sammelbände der Internat. Musikges.* Vol. 15¹.

² Ibid.

Surveying the examples quoted, the identity of the Pentateuchal modes among the Babylonians, Persians, Bokharans, Syrians, Moroccans, Gibraltans, French, London and Amsterdam Sephardim and Italians becomes immediately clear. The Song of Songs and Ruth modes of the Lithuanians should be added. This identity is most clearly apparent from the comparative tables. The motives of the chief disjunctives sof-pasuq, atnah, zaqef and segol are mainly derived from one form and terminate with the exception of the Lithuanian mode on the tonic. Likewise the motives of rēḥīfa, geršajim, tēbir, zarqa, talša, pazer and šalšelet. In the main we have one motive group which closes on the tonic; one group ascending to the fourth b; one which descends to the third d, and another descending to the second e, whereby the accents are changed in various centres.

Only in the motives closing on the tonic are the accents in all centres the same (sof-pasuq, atnah, segol, zaqef qaton, rēḥīfa — ashk. azlagereš and tēbir — ashk. geršajim). On the other hand in the other motives the accents change as gerešin — ashk. merḥakēfulla, Lith. z. q.; zarqa — terenqadim (Amsterd.) talšaḡētana (Maroc). The pazer motive is used in many centres for zarqa, in others for šalšelet or paštakēfulla. This circumstance serves as further proof that the accents were adapted to the already extant traditional well-known modes in which process each centre followed its own inclinations, whereby care was taken that the chief disjunctives should receive the motives that close on the tonic, and the accents of dynamic and emphatic value receive the motives that close on the fourth, on the sub-second and third¹. In the Ashkenazic mode some confusion has occurred either through the alteration of the fundamental tone or through failure to preserve the tradition. The motives for sof pasuq, atnah, zaqef, segol, are, allowing for the lowering of the fundamental tone, the same; the motives for azlagereš geršaim, merḥakefulla and talša are arranged one third higher, i. e. using f—a instead of d—x̄f. Moreover motives have been taken over from the Prophetic Writings mode, e. g. Lithuanian segol for rēḥīfa. The process of transferring motives from one mode to another is specially customary among the Ashkenazim and points to lack of an assured tradition; to this reference will be made later.

In any case it may be deduced that the Pentateuchal mode is customary in all Jewish centres of the Diaspora with the exception of the Yemenites. If regard is had to the fact that in Persia it is known only in the large communities whereas the more distant small communities have a Pentateuchal mode resembling that of the Yemenites, it may be asserted that the customary Pentateuchal mode was first developed in the time of the Second Temple when the Jewish settlements in Arabia and Persia were already in existence, and that before that time another mode similar to that of the prophetic writings was customary. In Babylonia, however, the customary Pentateuchal mode was spread owing to constant intercourse with Palestine during the period of the second Temple and long after its destruction chiefly by the numerous Palestinian immigrants².

Another proof of the antiquity of the modes is furnished by the fact that the same accents serve for the Pentateuch, Prophets, Song of Songs, Ruth, Lamentations and Esther, although each of these books has a special mode. As the accents merely indicate tonal groups or tonal symbols the assumption that the accents produced the modes or the motives is, from the very outset, quite out of the question. The application of the Pentateuchal mode to the Song

¹ For fuller information concerning the accents see my "Phon. Gesänge, etc." p. 23 ff.

² As to the intercourse between Babylonia and Tiberias cf. Funk, "Geschichte d. Juden in Bab." (Berlin 1908), Pt. II, p. 8. A large immigration from Palestine to Babylonia took place in the fourth century.

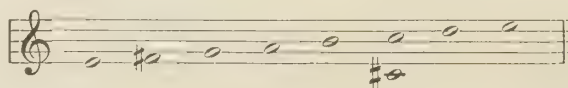
of Songs among the Lithuanians may possibly be explained by the fact that according to tradition the Šira should be sung in special fashion (as already shown in Vol. I) being either chanted in a special mode (Yemen, Persia, European Sephardim and Samaritans) or in a special elaboration of the Pentateuchal mode (Oriental Sephardim, Babylonians, Syrians, Ashkenazim) and thus the Lithuanians have transferred the Song mode of the Pentateuch also to the Song of Songs.

Among the Sephardim of Southern France the Pentateuchal mode is considerably watered down. Only the motives for *těbir*, *talša* and *munah* *lēgarmê* have been retained. Generally it gives the impression of a declamation on one tone, the fourth, and descends to the tonic at *sof pasuq*, *atnah*, *segol* and *tifha*. On the other hand much has been preserved such as the antiphonal melody of the Song of the Red Sea for festivals which is similar to the Ashkenazic rendering. As to the local modes for various portions of the Pentateuch more is said in the other volumes; the Ashkenazic modes for the High Festivals are further discussed below.

The Pentateuchal mode is compared with the third Gregorian mode and an example is given of the Kyrie Eleison from the "Processionarium", Ed. Frühwirth (Rome 1894) p. 36. While it is true that the rhythm of the Pentateuchal mode following the Oriental fashion is livelier than that of the Gregorian chant, it seems however that the latter originally had the same oriental rhythm. Thus the tone groups *g—f—g* in *obe(diens)*; *g—a—g* in *adve(nis)*; *a—g—f* (*f* even raised to *×f*) in *tra(xisti)* and (*prō*)phetice might have been triplets. In other respects also the rhythm of several tones is shortened or prolonged in order to restore the original lively character. For the rhythmic animation of the oriental Hebrew mode does not arise from its oriental character alone, but from its folk-song atmosphere; it is not merely an ecclesiastical mode but primarily a folk-song mode. The moveable second invests this mode with a special flexibility which is quite lacking in the Gregorian mode in the present fixed form of the scale. In the Gregorian mode also appears one motive-group closing on the tonic *e*, one rising to the fourth and one group descending to the sub-second or sub-third which lead up to the close. The character and tonal arrangement is identical with the Pentateuchal mode.

2. PROPHETIC WRITINGS MODE. 178, Phon. Arch. B. 55.

The scale is that of Maqam Bajat



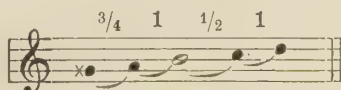
where the sixth, *c*, is raised to *c#* in combination with *d*, but remains *c* when it proceeds to *b*. Thus it differs from the Phrygian mode¹. The fourth *a* is dominant and on this note *atnah*, *zaqef*, *rěbī'a*, *těbir*, *segol* and *azla* mostly close, and only *sof pasuq* closes in all centres on the tonic *e*, though among the Yemenites (8) on *d*. For *atnah* the Yemenites (4) and the Ashkenazim (9) have the close on the tonic, as do the London Sephardim and Italians for *saqef*; on the other hand the Yemenites like the Ashkenazim close on the third (cf. Examples 11 and 12) also for *rěbī'a* and *těbir*. In the Prophetic mode there is also a motive-group current in all centres which closes on the tonic and one closing on the fourth; on the other hand the Ashkenazim and the Yemenites have motives which close on the third; and together with Morocco, Italy and London have a motive group closing on the sub-second. The *talša* of the Babylonians, which the Syrians and Moroccans also have with variations is derived from the Pentateuchal mode.

¹ The same proceeding is reported by Rebours, *Traité de Psaltique* p. 85 about the first *echos* (Dorian) of the Greek Ecclesiastical Modes.

The Yemenite Pentateuchal mode is in character very similar to the Lithuanian, naturally more monotonous and primitive; it is also similar to the Persian Song of Songs mode. The Yemenite Prophetic mode seems to be a variation of their Pentateuchal mode. The examples are derived from the same sources as those of the Pentateuchal mode. The Oriental and European Sephardim like the Italians have for the Haftara a different version or variation of the prophetic mode as to which more will be said in the later volumes. Suffice it to call attention here to the common Prophetic mode in all centres.

3. SONG OF SONGS MODE. No. 1, 179, Phon. Arch. B. No. 57. No. 1 is a note lower than No. 179.

The scale of this mode has the range of a third over and a third under the tonic b



Sof pasuq has a fixed motive from the third to the tonic, aṭnaḥ and z. q. from the sub-second to the tonic. Rēḥīfa, tērēn qadmin and paṣṭa have a motive from the upper third to the sub-second. These form the entire motive material of this mode. The other accents are sung according to these motives. Moreover, not all the accents are represented in the Song of Songs mode; paz̄er, merḥakēfulla, jerahbenjomo, qarnefara, talša gēdola, and šalšelet are lacking; zarqa-segol occurs only once (V, 1). The reason for this is probably that this lyric composition does not lend itself to accents denoting special emphasis. For the same reason Ruth also has not all the accents. The Song of Songs mode is not the same in all centres. From the examples cited it will be seen that only the Carpentras mode is similar to the Babylonian with the variation of the fundamental tone to c; the Oriental Sephardic mode is similar to the Syrian and to a certain extent to the Italian; the Moroccan mode is like that of Gibraltar, the Persian like the Pentateuchal mode of the Yemenites; the latter have taken a Psalm mode for the Song of Songs (cf. below); the Lithuanian mode has already been referred to. Thus there can be no question of a common Song of Songs mode. The reason is that the Song of Songs was not obligatory in public worship. The practice of reciting it on the entry of the Sabbath is of cabalistic origin and recent, originating from the mystic significance which the Zohar attached to the Song of Songs¹. On the other hand the custom of reciting the Song of Songs in the home circle on the eve of Passover is ancient²; in Eastern Europe it is recited in the synagogue before the Reading of the Law, on the Intermediate Sabbath of Passover.

4. RUTH MODE. 15, 180, Phon. Arch. B. No. 48.

Ruth also, as already mentioned, has not all the accents; šalšelet, merḥaqēfulla, jerahbenjomo and qarnefara³ are lacking; paz̄er and gereš occur only once (I, 2; II, 9); zarqa-segol occurs twice (IV, 1, 2). From the examples cited the identity of the Ruth mode in the centres Babylonia, Syria, Oriental Sephardim, Morocco, Italy, London Sephardim and Lithuania (Pent. Ex. 17) will be apparent. The Yemenites and Persians have no Ruth mode. As far as the tonal range is concerned the scale of the Ruth mode is the hypo-Dorian, b being lowered to b

¹ Vol. III, p. 143ff. ed. Wilna; Ritual "Nēhora Hašalem" (Wilna 1892), p. 106; Salomo Landon, "Tiqne Šelomo" (Sulzbach 1786); "Bet Mēnuḥa" (Leghorn) p. 10.

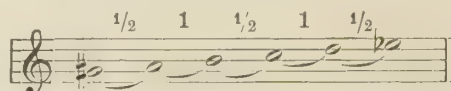
² Trac. Sofrim cap. XIV, 18; Abudarham, Musaf for festivals; Maharil, "Hilḥot Tefilla"; Schulḥan 'Aruḥ, D. H. 490; Tirna, "Seder Hajom"; Maḥsor Seph. (Leghorn 1862) f. 166.

³ It is noteworthy that Consolo (loc. cit.) gives motives for šalšelet and merḥakēfulla for Ruth.

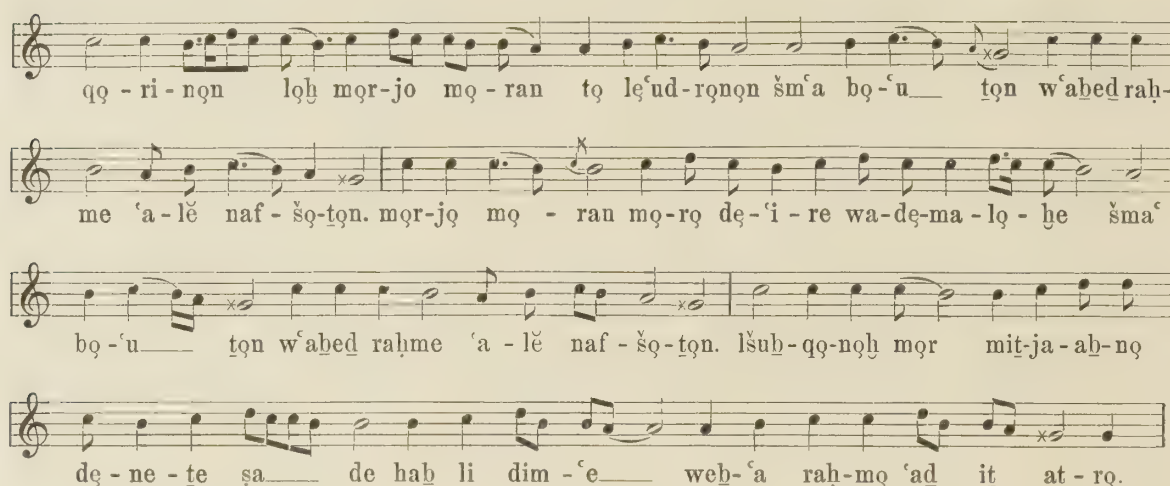
flat except in the Lithuanian mode which has the same scale as the Pentateuchal mode viz. the Dorian. The motive groups close (1) on the tonic e, in the Sephardic and Syrian only sof pasuq, otherwise however on the third g; (2) preferably on the sub-third d to lead up to the close. For this termination is characteristic of both ancient Hebrew and Arabic song.

5. LAMENTATIONS MODE. 97, 191, Phon. Arch. B. 59.

The scale is



the fundamental tone is g#. All the chief accents close on a, and only sof pasuq closes on g#. The Babylonian Lamentations mode has no analogies in Jewish song although some motives are reminiscent of the general Lamentations mode as to which more is said in Vol. 4. On the other hand there is a similar mode, at any rate so far as the tonality is concerned in the chants of the Jacobites in the supplicatory form Bō'utō, qōlō šbī'qjō (see notation), also in the chants of the Copts in Egypt (Ibid.).



Coptic



6. ESTHER MODE. 109, 110, 182, Phon. Arch. B. No. 60.

The Babylonian Esther mode is almost the same as that of Ruth, with the addition of certain motives from the Song of Songs mode such as the tēbir motive.

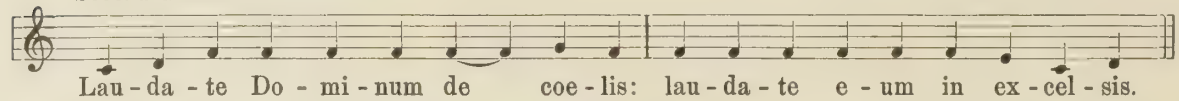
In reference to the Esther Mode really two modes may be distinguished, (a) based on the minor scale and found among the Yemenites, Persians, Syrians, European Sephardim and at Carpentras; (b) on the Doric scale and customary among the Babylonians, Oriental Sephardim and Moroccans. Among the latter, mode (a) is also found (4a) also among the Italians (7), (b) for the Benedictions. In the Ashkenazic mode 11 both modes (a) and (b) have coalesced. In mode (a) the motives are sof pasuq, atnaḥ and segol. In (b) tēbir and saqef except that the latter has a trailing off to the sub-third c which is also found in the Italian mode (in the word "medina"). Moreover the Ashkenazim have introduced motives from other modes into the Esther mode such as rēbi'a talša and munaḥ-lēgarme from the Lamentations mode: talša gēdola, geršajim, zaqef-

second (1. 1, 2) at another the third above (1. 2); the second mode has the fourth below (1. 4, 6; 4. 2; 5. 1); the second above (1. 5; 3. 2; 4. 1); the third above (1. 7; 3. 1; 8. 2); the third mode has the second above (1. 3, 7); the sub-second (3. 4; 5. 2; 8. 1); the third above (2. 1; 6.); the sub-third (1. 8; 3. 3). If we compare the Jewish Psalms Modes with the Gregorian the sixth Gregorian tone with the half close on the third above is similar to Mode 3¹; the second Gregorian mode with the half close on the third above is like mode 2²; mode 3 with half close on the second above is comparable to the first Gregorian mode³; mode 2 with the half close on the second above is comparable to the third Gregorian mode⁴. These comparisons could be carried further but it suffices here merely to indicate the relationship of the Jewish Psalm Modes to the Gregorian.

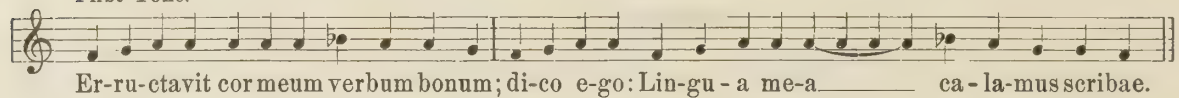
Sixth Gregorian Psalm Tone.



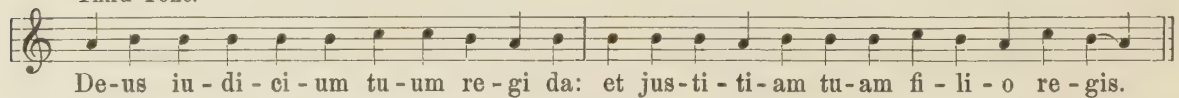
Second Tone.



First Tone.



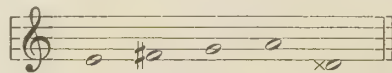
Third Tone.



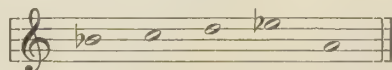
The Psalms Modes are recited antiphonally (1. 1) and in unison. Although all the examples cited are strictly rhythmic several have a directly defined time (1. 6, 8; 3. 1); 4. 1, 2 and 5. 1, 2 as well as 6, were forced by the arrangers into an arbitrary measure.

8. PROVERBS MODE. 184, 186.

Both examples emanate from a Cantor who sang them at different times (also Phon. Arch. Berlin). Example 184 is a fifth lower than Example 186 but is in the same scale. The verses of Proverbs are like those of the Psalms in two parts. Of 915 verses, 870 are in two parts, 30 tripartite and only 15 have more parts. The verses of the two examples are with the exception of verse 15 in example 186 in two parts. 184 has the notes



the third, g, is somewhat lower than in example 186



¹ Wagner, "Greg. Melodien", Vol. 3, p. 102.

² Ibid. p. 97.

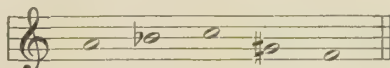
³ Ibid. p. 92.

⁴ Ibid. p. 193.

and therefore has a minor character; silluq closes on the tonic (half close); atnah closes on the sub-second. The motive



serves to give special emphasis. The Proverbs mode is also to be found among the Syrians, Sephardim and Moroccans. Ex. 184 resembles the Syrian; Ex. 186 the Oriental Sephardic and the Moroccan. Similar to the latter is also the Psalms mode 3 (3. 4; 5. 2; 8. 1) which is to be found among the Moroccans and Italians as well as among the Ashkenazim. The Syrian mode differs from the Babylonian in the scale which has the minor second and major third below the tonic.



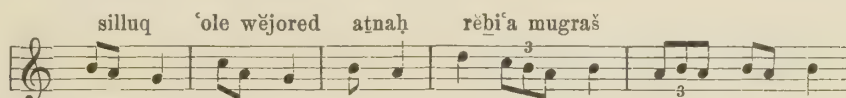
In general the intervals of a mode are more likely to change under influence than the mode itself. This phenomenon is frequently observed in Oriental song. Thus the mode of the Muezzin call to prayer in Egypt and Palestine is chanted in the scale of Maqam Higaz whereas in Anatolia it is rendered in the scale of Bajat (minor).

9. JOB MODE. 185, 187.

These examples were sung by the same cantor who sang for the Phon. Arch. B. 185 is a fourth lower than 187. Chapters 1 and 2 as well as the narrative concluding portion are accented with the neumes of the 21 Books and these sections are recited in the Prophetic mode. The Job mode begins at Chapter 3. The Book of Job contains 1,070 verses of which 1,000 are in two parts and only about 70, mainly in the narrative sections, are in three and four parts. There are two or three verses in five parts. The Job mode has the range of a fifth with the major third



and has one motive closing on the tonic, one on the second, and one rising to the third:



'ole wějored replaces silluq as cæsura of the first section in verses of several parts; atnah serves here also as half close and the motive of rëbi'a mugraš usually comes before the close. The last motive has the dynamic accents, zarqa, pazer, etc. We find the same mode among the Syrians, Sephardim, Moroccans and London Sephardim. They recite Job on the 9th of Ab after Lamentations (qinot). As will be seen from the examples given, the Italian and London modes close on the third.

It is noteworthy that the Job mode is reminiscent of the Gregorian Lamentations¹ of which an example is given here, with the difference that the concluding motive on f is here the half close, and the half close motive on g becomes the concluding motive. On the other hand, the Job mode possesses points of similarity to the High Festivals Pentateuchal mode of the Ashkenazim (cf. Examples). We have repeatedly had occasion to observe that motives and modes have been transferred from one Book to another, so the Ashkenazic High Festivals mode may be regarded as a transference from the Job mode. The reason is probably the injunction of the Zohar² that on the Day of Atonement during the reading of the portion from

¹ Processionarium, Ed. F. Früwirth, Romae 1894, 1. nocturno, p. 96.

² Zohar, Pt. III, Sec. Ahare mot.

Leviticus which describes the sudden death of the children of the High Priest Aaron, one should shed tears and thus one will be saved from beholding the death of one's own children. For this reason, the Pentateuchal portion on this day is to be recited in a "sad chant" which is "different from the ordinary"¹. Originally therefore this was intended only for the Day of Atonement and we find that R. Jacob Mollin (Mahril) did not approve this ordinance and used to recite the portion in the usual way². Nevertheless it became generally customary and was even extended to the New Year festival as this day has acquired the same sanctity as the Day of Atonement. The transference seems to have taken place in Italy or the Balkans where Ashkenazic communities already existed in the fourteenth and fifteenth centuries and it is therefore no mere accident that this injunction is to be found only in the Ashkenazic Maḥsorim printed there³. The transference was perhaps originally confined to the three portions of Exodus read on fast days (*wajēḥal*), which among the Oriental Sephardim are sung by the entire congregation in this mode in the Selihot. (Cf. Examples.) In the Lamentations this seems to have been introduced by Jerome⁴, who may have heard it in Palestine from his Jewish authorities. The Yemenite communities recite the third chapter of Lamentations in the Job mode.

10. QINOT MODE. 94, 95, 96, 98, 99, 100—102.

This mode is in the Aeolian scale or that of Maqam Bajāt and rises in Nos. 94—96 to the seventh *c*; Nos. 98—100 are in *f* minor and rise a fifth to *d*. In the first group the half close is made on the fourth *g*, in the second group on the sub-second *f*. No. 101 is in the Tefilla mode which is discussed later. It is worthy of mention that the London Sephardim as well as the Italians recite the Haftara on the 9th of Ab "asof šisifem" also in the Tefilla mode. No. 102 is *d* minor in $\frac{4}{4}$ time and consists of three motives 1. 2. 3²; 104 is in Dorian $\frac{4}{4}$ and has four motives 1. 2. 3. 4.; 105 in minor has four motives and a prolonged fifth bar; 100 is to be found also among the Sephardim in $\frac{3}{4}$ time.

11. TEFILLA MODE. 25, 26, 27, 29, 44, 45, 46, 50, 59, 61, 62, 63, 64(?), 66, 69, 75, 80, 82, 86, 89, 92, 188. (The last also in Phon. Arch. B.)

In the first volume we have already indicated that under "Tefilla" are to be understood the oldest portions of the Prayer Book which were composed towards the end of the period of the Second Temple and in the first centuries after its destruction. The scale of the Tefilla mode is a derivation of that of the Pentateuch mode, it is accordingly Hypo-Dorian; in the present Greek ecclesiastical terminology it is known as the fourth mode or Mixo-Lydian⁵; in the Jacobite Church as Qolotlitoyo, "third tone", which really resembles the Dorian scale. The dominant note in the Tefilla mode as in the Pentateuch mode is *c*; whereas in the ancient Greek music *b* was the dominant⁶. In Arabic music this scale was regarded as a derivative of the Siga and is known as Ša'er⁷.

¹ First mentioned in the Ashkenazic Maḥsor Saloniqui (1520?) then (1550), copied seven years later in the Ashk. M. Sabionetta (Cremona 1557—60) and lastly in the M. Hadrat Qodeš (Venice 1710).

² Mahril, *Hilḥot Jom Kippur*.

³ Cf. works quoted in Note 3. In the Maḥsorim printed in Germany and Prague, as well as those of Poland, this ordinance is nowhere to be found.

⁴ He translated the Lamentations in Palestine in the fourth century.

⁵ Rebours, "Traite de Psaltique" (Jerusalem 1906) p. 100.

⁶ Dom. Johnner, "Neue Schule des greg. Choralges.", Pt. II, p. 44.

⁷ Kamel Alḥulaj, "Musika šarqiye" (Cairo 1906) p. 33; my "Maqamen etc. Siga".

In the Middle Ages the third mode was described as uplifting¹. Clement of Alexandria (150—220) says that the Dorian scale has a soothing effect on the soul and quotes Aristoxenos who reports of Terpander that he used the Psalms mode of the Jews and Barbarians, which was in the Dorian scale for the purpose of composing a hymn to Zeus in this mode².

Clement enjoins the church choristers to abolish the heathen Greek chants and introduce the Jewish, for only the latter are able to arouse the true spirit of devotion. Augustine (354—430) also speaks in the same sense³.

As to the fourth original Hypo-Dorian mode it was also asserted in mediaeval times that it is well-adapted to a profound devotional spirit and elevates the soul to the Heavenly Father⁴.

This, as well as the other Greek scales, the Phrygian and the Lydian, is not exclusively Grecian, but is to be found everywhere in Oriental song. As it is not possible for the Arab nomads to have learnt their folk-melodies from the Greeks, it must be concluded that the scales were a common possession of the Oriental world. Thus the Lydian scale is no other than that of the Maqam Rehaw, so called after the town of Edessa, now Urfa⁵; at the chanting of which, according to Arab tradition, "angels as well as devils gathered round to hear"⁶, for it worked on the good as well as the evil spirits. Perhaps this is the reason why Job is recited in this scale⁷.

¹ Johner, loc. cit., p. 45.

² Clement lived in Palestine from the year 202 onwards, i. e. in the time of Jehuda Hannasi. In his work "Stromata" Pt. VI, ch. 11, he says: "Of the songs of King David examples are to be found in the Psalms and Prophets, the harmony of which resembles the Dorian, as Aristoxenos (354 B. C.) says that the harmony of the Barbarians which is staid and stately is very ancient and served Terpander (675 B. C.) as a model for his hymn to Zeus, which is likewise in the Dorian harmony". In his "Paedagogos" Pt. II, c. 4, Clement says: "The ancient Greeks had a special chant for festivals and social gatherings which resembled the Psalms of the Jews and was called Skolion. All the guests used to join in this chant and often they used to circle round the table during the chant, usually to the accompaniment of the lyre." Skolion is really a free chant, improvisation (cf. Lübker, "Reallexikon des klass. Altert.") which had to be composed on the spot by one of those present after all the festive songs, he being usually handed a lyre. In the skolion it was permissible to depart from the poetic rules, hence probably the name Skolion — crooked, uneven, irregular song. Its content was serious, precepts as to mode of life, sagacious apothegms, wise sayings, and hymns to the gods. This mode is well suited to the form and content of the Psalms. As we know that the lyre was originally tuned in the Dorian scale (cf. Riemann, "Handb. d. Musikg.", Vol. I, p. 84) we have a further proof that the Psalm mode in ancient times had the Dorian scale similar to the Psalm mode 1 discussed above. As the ancient Tefilla is really a further development of the Psalms, it has the same mode as well as the same free form to which the disciple of R. Johanan ben Zakkaj (Abot II) had already drawn attention.

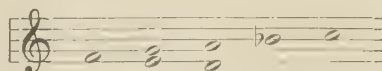
³ Cf. Cheyne, "Encycl. Bibl.", "Music", 15. Aristotle thinks that only the Dorian scale is able to confer tranquillity of soul.

⁴ Johner, loc. cit., p. 46. The deep humility seems to be expressed by the diminished fifth e—b \flat which according to Plutarch was invented by Terpander. On the other hand, according to another tradition, it was invented by the poetess Sappho (628—568 B. C.): in any case both were under Syrian influence (Riemann, loc. cit., p. 61). Indeed in Aleppo the Hypodorian scale is to this day called by the Greeks "Sappho" (cf. T. Gairdner, "Source of Oriental Music", The Moslem World, Vol. VI, No. 4).

⁵ Originally the town was called Urha, and it is so named in Syrian literature. The Arabs, however, understood the name as Ur-reha, "ur" as the definite article; the Turks changed the name to Urfa. Cf. Encyc. Brit. under "Urfa".

⁶ Muḥit-il-muḥit under "Rehaw".

⁷ According to tradition Pythagoras stayed overnight at this town and is said to have there discovered the seventh note or \flat . He was probably stimulated by the Rehaw mode prevalent in that town in which



the pure fourth, \flat flat, and c reckoned as the seventh of d are specially prominent. But Riemann (loc. cit., Vol. I, p. 60) furnishes proof that the seventh was already known earlier.

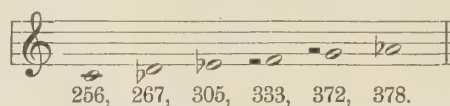
Although the scales were the common possession of classic antiquity, their practical application was individual to the various peoples using them. In the Tefilla mode, as already mentioned, *c* is prominent whereas among the Greeks *a* was the "mese"; moreover the third *g* has the half close. The same features are to be found in Gregorian chants.

From the examples given it will be sufficiently apparent that the Tefilla mode is prevalent in all centres but it appears in various forms. For Jewish song was never fixed and arranged by Councils and Decrees; it was instinctively preserved among the people because it was folk-song. This led, in many centres, to its being subjected to various liberties and local influences.

a) The mode rises to the third *c* and descends to the sub-third *f* and closes on *a*; has therefore a range of a fifth. In this form it is found among the Yemenites for Sabbath, and among the Persians and Moroccans for Sabbaths and Festivals.

b) Rises to the sixth *f*, rests on the third *c*, producing a minor effect, and likewise falls to the sub-third. In this form it is prevalent in Babylonia, Syria, Italy, and among the Oriental and European Sephardim being used only for the High Festivals; whereas the Ashkenazim sing it the whole year with the sub-third as fundamental tone, as in the Pentateuch and Song of Songs modes discussed above.

Some of the examples have been phonographed: Yemen. Phon. Arch. Vienna, Rec. 1167; Babyl. Rec. 1604; Seph. Rec. 1677; Syrian Rec. 1606. The Babylonian record yielded the scale¹



The London and Italian mode is in the Dorian scale with pure fifth. The Jacobites have a similar mode (Ex. 10) which resembles particularly the Moroccan²; on the other hand in the Gregorian Example 11 an identity with group (b) may be discerned³.

The difference between the Jewish and Gregorian modes is discernible in the mobile, lively rhythm, for, as explained above, prayer was not to be forced into stiff forms but to be free heartfelt worship of the Heavenly Father. And "he who recites his prayers according to set formula can awaken no mercy"⁴. This saying from the first century is thus explained in the Talmud (Berahot, 28b): "What is the meaning of 'set'? When a worshipper cannot introduce anything new into his prayers." On this Rashi comments: "A man who cannot add a word of his own in his prayers, but recites his prayers in stereotyped fashion, as yesterday so to-day, as to-day so to-morrow". This view was applied to the chant, to the improvised recitative of the mode according to the passing emotion. In this way the Jewish vocal modes have preserved their vitality and flexibility. This is, however, also a feature of Oriental song in general⁵.

¹ Cf. "Phon. Gesänge, etc." loc. cit.

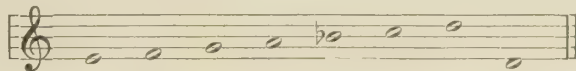
² From Rapport, etc., "Collection de Chants Orientaux" (Paris 1898), p. 131, No. 172.

³ The Italian example from Consolo, No. 335; the London example from the above-mentioned Cantor; the other examples from direct or phonographic communications.

⁴ Berahot ch. IV. Cf. also Graetz-Schefer, "Gesch. d. Juden", Pt. II, p. 199 and 176 note.

⁵ The assertion in the "Realencycl. d. alttestamentl. u. christl. Wissenschaft" and F. Vigouroux, "Dictionnaire de la Bible" (Paris 1908), that Jewish song was Hellenised, because according to Flavius Josephus, "Antiq." XV, 8, 1. Herod introduced Greek musicians (Thymelici) into Jerusalem, is superficial. For Josephus reports in the same passage that this, like all the other Greek customs introduced by Herod, aroused the resentment of the Jews and apparently soon disappeared. It is noteworthy that Vigouroux somewhat earlier asserted that Jewish religious music was of Egyptian origin.

No. 64 is the Priestly Benediction. Its motives recall the Pentateuchal mode of the Yemenites and the High Festivals mode of the Persians; it also contains echoes of the Ashkenazic Pent. mode 188, Phon. Arch. Berlin, 53—54, and closes on the sub-second whereby it acquires a minor effect, i. e. it has throughout the Dorian character and only becomes minor at the close



as appears in Grecian music also. The same effect is also to be found in Jacobite chants (Phon. Arch. Berlin, 25, 26—27).

12. SELIHOT MODE (a). 28, 30, 31, 35, 40, 41, 43, 47, 52, 55—58, 60, 73, 74, 76, 83, 84, 85, 90, 93.

The scale is the same as that of the Qinet; the fourth g is dominant and gives the half close. In this mode also other prayers are recited like 52, 58, 60, the concluding motive of which resembles that of the Song of Songs mode of the Persians and the Pentateuchal mode of the Yemenites. The rhythmic melody 76 is found also among the Syrians and Sephardim, as are 83 and 84, 85 and 90.

13. SELIHOT MODE (b). 18, 36, 37, 39, 65, 68, 77, 88.

The scale is the same as the Qinet mode (b), also the tonal arrangement mainly in 36, 37, 39, 81. Most examples are also to be found among the Sephardim. 36 in the latter rite has the following form:

hazan qahal

la - do - naj e - lo - he - nu ha - ra - hă - mim we - ha - se - li - hot. Ki ha - ta - nu lo

hazan qahal

la - do - naj e - lo - he - nu ha - ra - hă - mim we - ha - se - li hot. Ki ma - rad - nu bo.

hazan and qahal

ha - ta - nu su - re nu se - lah la - nu joş - re - nu.

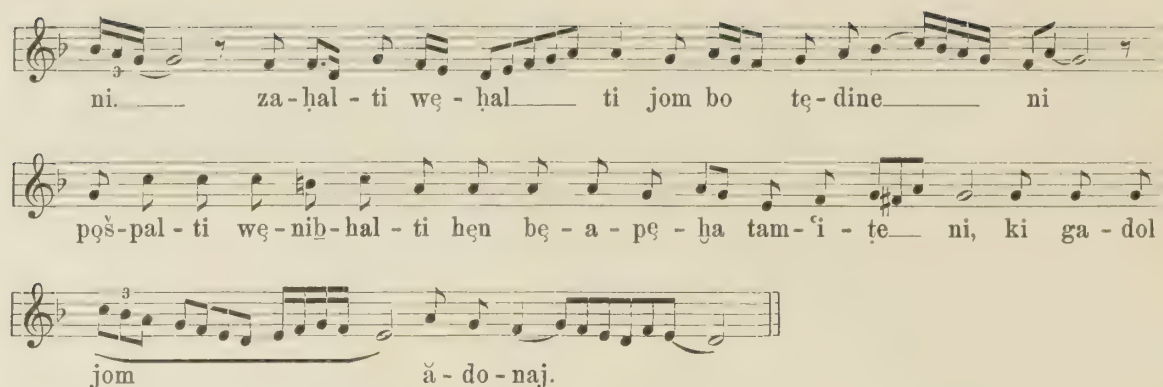
in which the conclusion is on f, likewise 37. 65 is to be found also among the Oriental Sephardim; the Moroccans have a different melody for this Seliha.

The Orient. Seph. mode runs:

ă - do - naj şa - ma - ti şim - ă - ha ja - re - - ti,

ă - do - naj şa - ma - ti we - nir - gaz - ti jom bo tif - qe - de

3*



This mode has the effect of the Arabic Bajat-Şaba.

68 is prevalent also among the Syrians, Sephardim, Moroccans, Italians and in the Carpentras rite, as will be seen from the examples given¹. 77 is also known in the centres mentioned with the exception of Carpentras. The scale is Phrygian in Greek fashion, the fifth a being dominant and the melody ascending to the octave. It seems therefore that its origin is European and it was transplanted to Babylonia by Sephardic cantors. In the Babylonian version, it should be remarked, the sixth is always b flat and the fourth g is dominant.

All the examples given consist really of motives only, for the main characteristic of Hebrew song is the domination of the motive. The entire creative power of Hebrew music is concentrated on the motive. The ancient Hebrew musician, or more correctly, the musical genius of the people, used to create merely one motive; within the narrow limits of this restricted form was expressed the entire sentiment of the people's soul; into this form all its feelings were poured, and that is why the Hebrew motive has remained so vigorous, so full of vitality, so eternally fresh. The ancient Israelites, like the Semitic race generally to-day, saw the acme of art in the economy of form, in the faculty of saying much with very little, both in poetry and in music. A word, a motive — all else is to be imagined by the hearer. The Hebrew eschews variations, extensions, elaborations, commentaries, even when they are by the composer himself. The elaborate European art-forms convey nothing to the Semite; to him the bare theme gives complete satisfaction. Indeed, to him, elaboration blurs the prime effect of the theme. Perhaps this mental characteristic is to be attributed to the spiritual tendency of the Jew in general towards concentric unity in his cosmic outlook. This peculiarity has been preserved to this day among the Jewish people in so far as they have remained true to their racial instincts. This is also the reason why the simple modes of the Bible and old Prayers survive on the lips and in the heart of the nation, whereas all alien products or songs composed in alien style and form, such as those of Hellenist, Alexandrian and Italian Jews, have vanished without leaving a trace. The musical works of a Salomo de Rossi are banished to museums and libraries like the works of a Philo. The music of the thymelici has disappeared like the philosophy of the Alexandrines, whereas the song of the Bible, like the Bible itself, lives on.

Apart from the modes the traditional song of the Babylonians includes a number of recitations which do not properly fit into the modes, so 2, 3, 6 for Sabbaths and Festivals which are in the usual minor scale with the close on the 3rd f. Similar chants for the same prayers

¹ For Italy from Consolo p. 142; for London Sephardim their Mahsor (New Year) p. 151; for Carpentras, loc. cit., No. 20, p. 7. All other examples from direct communication.

are found among both Sephardim and Ashkenazim and belong among the latter to the "Magen Abot" Mode; they might be compared with the rehaw maqam. 7 is Arabic and also known to the Syrians. 8 is similar to the Selihot mode (a). 9 is the ordinary Tefilla mode for weekdays and is found also among the Yemenites.

10 consists of two motives one using g-e, the other using f-d; this has no analogy to any traditional melody. Nos. 13, 20—23, 32, 34, 54, 78, and 103 belong to the recitative mode known in Jewish and Gregorian chants and are similar to the Psalms mode 3 and the Rehaw mode as has already been explained above. It is also known among the Yemenites (Vol. I, 34, 35).

14 is likewise in the Rehaw mode. In the Balkans ahot qēṭana is chanted in a similar melody. 53 also may be ascribed to Rehaw. 48 is in the maqam ṣaba in which are chanted all the poems and introductions on New Year (qadiš, barḥu, zoḥrenu lēḥajim, miḥamoḥa, qēduša); similarly in Syria all poems at the ceremony of circumcision or those recited on Sabbaths and Festivals on which portions of the Pentateuch relating to the history or commandment of circumcision are read, are chanted in Ṣaba. For Ṣaba means "pure doe's love" which is expressed in the mode by the diminished fourth¹ and according to Jewish tradition the circumcision celebration is the most favourable time for arousing the Divine mercy; this act being the covenant which the Patriarch Abraham concluded with the God of Israel. Therefore the portion read on the first day of the New Year in which the story of the circumcision of Isaac is narrated is chanted in Ṣaba; the portion for the second day which describes the sacrifice of Isaac is chanted in Rehaw which comforts and soothes (cf. above Tefilla and Job modes); 18, 24, 49 are in Maqam Nawa; 16 is in the Tefilla mode; 72 is in Maqam Aḡ; 106 is in the Hypo-Lydian scale.

175 is for Psalms 144, 67 which are everywhere chanted at the end of the Sabbath. According to Babylonian tradition Psalm 144 is said to be the hymn of the Army of King David, and when they sang the verse "Which teacheth my hands to war and my fingers to fight" they used to raise their hands on high. Benjamin of Tudela reports of Bagdad that "the Rabbi Elazar ben Ṣemah was descended from the prophet Samuel and he and his brothers still knew the songs of the Temple". Similarly R. Pēṭahja of Regensburg reports of Bagdad that "on semi-festivals they chant the traditional songs with instrumental accompaniment as they know the tradition of the use of the instruments 'asor' and 'šēminīt'." All centres have a similar mode for these Psalms which however was subject to local influences to which Israel Ḥazan of Jerusalem already drew attention over 80 years ago².

EXTRA-SYNAGOGAL SONG.

As we have already mentioned above, the Babylonian Jews have melodies for extra-synagogal prayers, poems, festival songs and occasional songs for weddings, etc. The melodies are, with the exception of the folk-songs, of Arabo-Mesopotamian origin. For, as with the

¹ Cf. my "Maqamen etc. Ṣaba".

² "Ijje Hajam" (Leghorn 1855), par. 152, p. 59; "Kērah šel Romi" (Leghorn 1876), par. 1, p. 4. His assertion, however, that only this chant is common to all centres but that the communities have adopted alien chants, is justified only in regard to the melodies of the poems and the introductions to the prayers to which theme we shall return in detail in subsequent volumes. The Bible modes and the prayer recitatives are the common possession of all centres as we have sufficiently indicated.

Syrians and Sephardim, no new musical creations are to be noted among the Babylonians. Already with the introduction of the metres of Arabic poetry their melodies were also introduced. The Hebrew poets even composed according to the rhythm of particular melodies and indicated the name of the song to the melody (*laḥan*) of which they desired their poem sung. This procedure penetrated into Syria, N. Africa, Spain and the Balkans, even into the synagogue in spite of the protests of great Rabbis¹. The greatest zealots however acquiesced in the occasional songs². The synagogal songs of the Yemenites and Persians remain immune from this practice³. The most distinguished Hebrew poet of the last centuries in the Orient, Israel Nagara, composed all his poems to alien melodies⁴. This practice was even sanctioned by the Cabalists who regarded it as a direct duty to adapt sacred texts to alien profane melodies in order thereby to rescue them from the impure world and invest them with a holy character⁵.

It remains an open question whether this practice produced stagnation in the creative power of Jewish-oriental song or whether stagnation gave rise to the practice. For in the Ashkenazic and chiefly in the East European centres Jewish song has undergone further developments, particularly in recent centuries and has produced a rich new creation though with many Slavonic and German elements. It is a fact that during the long exile the creative genius of the nation was suddenly transferred from one centre to another. At one moment it appeared in the Orient, at another in the Occident, now in West Europe, now in the South, now in Central Europe or in Eastern Europe. — The collection of melodies 111—164 are all of foreign origin. Possible exceptions are the folk tunes 155—156 which are echoes of the Psalms mode 3.

111 — The text of this is well known and according to Zunz⁶ emanated from Spain in the thirteenth century; likewise 122 actually from the 12th century⁷; 129 composed by Maṣṣur-Jēhošuf'a, found also among the Yemenites⁸, also in the Sephardic rite⁹ and in the Aleppo prayer-book¹⁰; 131 by Dawid ben Aharon Husein from North Africa; the Oriental Sephardim sing it before the end of the Sabbath; the melody is in the Bajat-Husein; 132 the text is generally known and is said to emanate from Italy¹¹; 136 by Nagara; 139 found also among the Yemenites¹² in the lesser Nawa as the second is at times lowered (ḥa); the melody of 141 is likewise known to the Yemenites¹³.

144 composed by Elazar Azkari in Safed and printed in his "Sefer Haredim"¹⁴ was introduced by R. Elimeleḥ of Lizansk among all the Ḥassidim¹⁵. 150 also in the Sephardic

¹ Alfassi Resp. 281 says: "A cantor who sings Arabic melodies during the service should be removed from office."

² M. de Lonsano, "Šēte Jadot" (Venice 1628), p. 142.

³ Cf. Vol. I.

⁴ For further information concerning Nagara's Poems and Melodies see my essay in *Haschiloah* Vol. 37, 1, 2.

⁵ "Šir Hadaš" (Jerusalem 1888), Introduction.

⁶ "Literaturgeschichte d. syn. Poesie" (Berlin 1865) p. 589.

⁷ Ibid. p. 495.

⁸ Vol. I, No. 131.

⁹ Zunz, *ibid.* p. 579.

¹⁰ Venice 1527, Part II.

¹¹ Zunz, *ibid.* p. 485.

¹² Vol. I, No. 165.

¹³ Vol. I, Nos. 16—22.

¹⁴ Venice 1601. Ch. 7.

¹⁵ Cf. "Nehora Hašalem", ed. Warsaw.

rite¹ and Aleppo in the Higaz scale. 152 is also known to the Yemenites. 161 of the 15th century². 176 by Salomo ben Gabirol, sung at funerals (Rehaw). 113 by Nagara, in the Maqam Rast. 114 by a Bagdadian, Saleh of last century (Bajat); 115 Nagara, in the Bajat-Şaba scale, modified in the second part to 'Aşiran; 116 Nagara, generally known (Sasgar). 117—120 also by Nagara. 121 by Mordehāj 'Abadi, Rabbi in Aleppo (about 1860—1880), in the Higaz-Kar scale. 123—127 also by Nagara; the last number has a Persian melody. 137 by Abraham Hājim in the Aug scale. 138 Nagara in Nawa. 140 by Mas'ud Arwah, in Bajat-Şaba. 145 Nagara; the melody has a European character. 147 by Josef Burla of Jerusalem (Bajat-Şaba). 148 by the above mentioned Saleh, in the Huseni-Kar-Duga scale. 151 in honour of the Kohen called to the reading of the Law on Simhat-Tora; also chanted for the Lewi, for the Hatan-Tora and Hatan Brešit and Bar-mišwa and bridegroom on the first Sabbath after marriage. 153—156 sung with great fervour on Simhat-Tora. 157 by the last Chief Rabbi of Bagdad, Josef Hājim (cf. above); Kiri = Kyrie (Greek). 160 by Nagara. 162 by Abitur or Ebjatar and known in the Orient. 164 in the Maqam Isphahan. 189—194 sung for me by Mrs. Flora (Farha) Sassoon in London; they are from Bagdad and are sung in India.

THE MOTIVES.

A STUDY.

We have commented on the melodies of the Bible one by one, pointed out their characteristics, and analysed them as regards the elements of their motives. Now we shall attempt to penetrate to the very essence of the motives, so as to trace their connection with the soul of the nation of which they are the product. For every national music, or at least national (folk-) song, has certain peculiarities perceived by the hearer; when hearing a characteristic German, Slav, Italian, or Spanish tune we notice very strongly marked differences. Now what is the essence of these characteristics?

The answer to this question is generally: it is the spirit of the folk-song that is characteristically different with each nation. But the song is expressed in tones which are combined to motives, to intervals and tone-groups, therefore the peculiarity of the national songs must be sought in the form of the motives, in certain intervals that occur frequently, and are thus typical. It is these motives and intervals which express the national spirit and characterise the song of each nation.

In looking closer at the folk-songs of a race the members of which are living in the same natural surroundings, the same climate and the same conditions of life on one hand, and at the songs of several nations of one race on the other hand which have been separated and exist under different conditions of climate and modes of living, we shall find that certain phrases, intervals and motives characterise each special nation, and thus express the national genius. The tonal elements provide the material for this music. The rhythmical handling determines its form and its specific emotional character.

¹ Zunz p. 590.

² Zunz p. 506.

PENTATONIC ELEMENTS.

Riemann has lately drawn our attention to the pentatonic elements in the music of the ancient races¹. Aristoxenos has already called the pentatonics "archaika". These tunes without semitones, extant in the folk-songs of the Chinese, the Irish, the Scotch, the Scandinavians, and in the Gregorian liturgy, are also to be found in ancient Hebrew music.

Chinese.

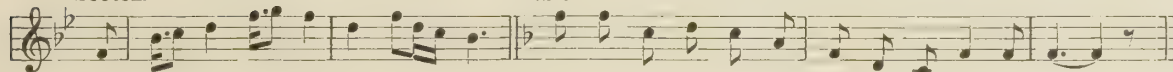


Irish.

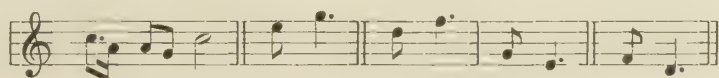


Scotch.

Irish.



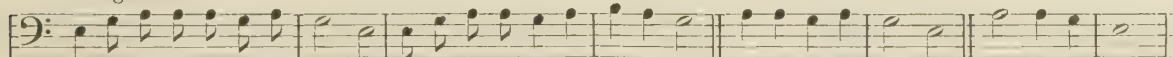
The following motives which often appear in Scotch and Irish folk-songs seem to be remains of pentatonic music also:



Swedish.



Gregorian.



Glo-ri-a in ex-celsis De-o Et in terra pax ho-mi-ni-bus bonae volun-ta-tis Lau-damus te.

There are, however, mixed motives as well as purely pentatonic ones, where the semitone-interval appears as a passing-note; see the Swedish example above.

¹ Folkloristische Tonalitätsstudien, Leipzig 1916, Kap. 1.

² Ibid. — The pentatonic examples given here are mostly taken from this work.

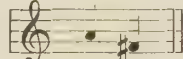
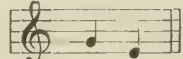
Greek writers tell us that Olympos (8th century B. C.) heard pentatonic music in Asia; the songs in the temples of ancient Greece are also said to have been pentatonic¹. But as Terpander of Syria tells us that the tunes of the barbarians for the psalms were based on the Doric mode (cp. the Tefilla-tune given above), we may assume that the Syrian nations recognized the semitone-interval at a very early period, that is, in the 8th century.



Hebrew song contains no purely pentatonic tunes, only motives probably handed down from very ancient times and interpolated in later tetrachordal melodies. The following motives are such pentatonic elements: the end motive of the Yemenite Pentateuch mode and the Persian mode to the Song of Songs:


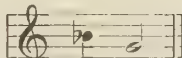


the end motives of the Ashkenazic Prophet mode:

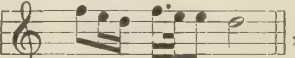


of the Moroccan mode to the Song of Songs,  the Ruth mode: , the

mode of the Priests Blessing: , the Seliha mode: 
yě - ba - re - hě - ha. ta - ă - bor

or , the Ashkenazic Esther mode:  which also appears as an

end motive in the mode of the Great Feastdays , with the Yemenites and

Persians (with the second as passing-note): , in the recitation of the

Talmud: .

On the whole, however, the melodies of the Bible and of the old prayers are tetrachordal.

TETRACHORDAL MELODIES.

The pentatonic stage is a primitive one in the musical history of the nations, while the semitone is a higher degree of development, marking the individual character of a tune. All the civilised nations of Western Asia had discovered it, as we know by Terpander's coming across it in Asia Minor and Syria as well as in Greece.

The range is not five-toned, but four-toned now, a tetrachord; the position of the semitone is the essential point: whether in the first interval, with two whole tones following ($\frac{1}{2}$ —1—1), or in the second interval (1 — $\frac{1}{2}$ —1), or in the third (1 —1— $\frac{1}{2}$).

These tetrachords express the national character, being felt very differently by the different nations.

Aristotle says of the Doric mode that it has a calming effect on the hearer, while the mediaeval writers on music declare it to be of a rousing, exciting nature. The people of Central Europe feel the minor tetrachord to be melancholy and saddening, while the Romanic and Slav peoples have no such feeling. For the Semitic Oriental the minor tetrachord is the very base of all

¹ Riemann, Handbuch der Musikgeschichte, Teil I¹, S. 51.

song. The Higaz tetrachord with the augmented second in the second interval ($1\frac{1}{2}$ — $2\frac{1}{2}$ — $3\frac{1}{2}$ —4) sounds strangely wild and melancholy to Western and Central Europeans, and yet it is the basse of many songs with Oriental nations and such as once came from the Orient.

In Hebrew music the Doric tetrachord is used for texts of an elevated and inspired, or of a lyric nature. Thus the Pentateuch, Ruth, the Song of Songs, part of the Psalms and hymnic prayers are composed in the Doric tetrachord; the first interval with the semitone expressing lyring feeling, the two others with the whole tones standing for grandeur and sublimity. The sentimental texts however, with their very human outbreaks of feeling, both of joy and of grief, use the minor tetrachord for their melodies. The Prophets, the Lamentations, the Prayers of Penance are accordingly composed in the Phrygian scale.

The Lydian tetrachord with the major intervals, generally described as the hard, strong, gay and merry key, is used by the Hebrews in composing texts which are anything but merry, such as the lamentations of Job, the third chapter of the Lamentations, and the Confession of Sins on fastdays.

The essential structure of the Bible melodies is tetrachordal; so much will be clear from the examples from different Jewish centres given here. Their range is limited to a fourth, as the tunes of the Pentateuch, the Prophets, of Ruth, Esther, and of the Lamentations plainly show. Sometimes we find the combined forms of two tetrachords: d—g—c in the Prophets, the Lamentations, and Esther. In the tune of the Pentateuch the range of the motives is a fourth ascending, and only a third descending: f \sharp —h and f \sharp —d. The fifth never shows, neither does the octave as a concluding interval. It may even be said that none of the tunes make use of the range of the octave in the modern sense, in any of its motives. For though some of them, such as the Syrian and Sephardic Pentateuch melodies, encompass an octave, yet these are only to be regarded as passages in short grace-notes, and even then they are not properly octaves (f \sharp —f \sharp), but only a sixth (f \sharp —d—f \sharp —d).

We may therefore suppose that the tunes or their motives were composed at a time when the complete eight-toned scale with the octave close was yet unknown in Syria. We know, however, that at the time of Alexander's conquest of Asia the Greeks had already fully developed their system of eight intervals, with three authentic modes, each with its derivative hypo and hyper modes, so that we must either date the Hebrew melodies from before that time, or assume that they developed uninfluenced by Greek music.

CHARACTER OF THE MOTIVES.

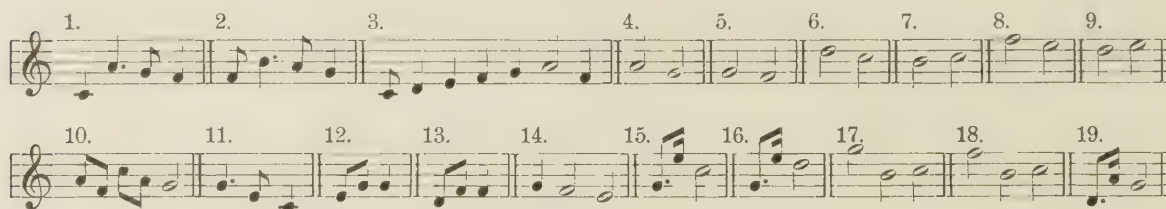
Melodies are composed of motives. They are developments and variations of motives. The motives themselves are characteristic tone-intervals. When closely analysed, all the melodies of a nation, be they ever so numerous, can be reduced to a few motives, and these to a few intervals. For the spirit of the people creates only tone progressions combined to motives—either motives standing by themselves, and gradually pieced together to form tunes, or such as at first only appear in emphatic and poetic speech as accented phrases or cadences, and are little by little used in song.

When listening to national music, we soon notice steps and intervals, phrases and motives, which are characteristic and often repeated. Almost every folk-song shows such tonal characteristics.

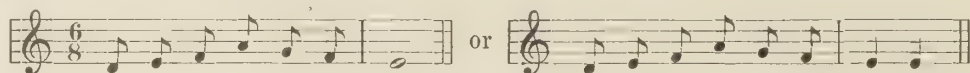
Another characteristic is the rhythm, the value of the single notes as well as the different bar-measures.

These two characteristics, tonality and rhythm, give to a national music its original quality they express the character of the nation.

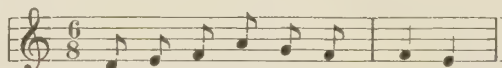
If we examine from this point of view one of the richest stores of folk-music, that of the Germans, we find that its originality lies in the following intervals and motives:



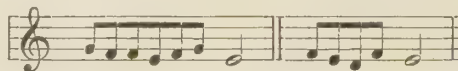
German folk-music is composed in the major key, and usually stresses the third, sixth, and seventh. The use of suspensions, such as those exemplified in motives 4 to 9, is marked. This arises from the peculiar stress laid in spoken German upon the penultimate syllable, particularly in verbal forms and in dissyllabic substantives. Such penultimate accents, where they occur in the final word of a phrase or sentence are rather inconvenient in singing. For, where the final note is set to the last syllable, the natural tendency is to shift the musical accent to this note, which is contrary to the usage of speech; or the final note is made to serve for two syllables, for the accented and the unaccented syllable, which causes a cumulation of syllables and a weakening of the melodic line, as in



The use of the suspension, however, preserves the accent on the penultima and the last note falls to the last syllable without losing its final character.



Some of these motives seem to have their origin in harmony, such as 11, 12, 13, 15—18. Others concluding with the third have probably been taken over from Gregorian music, particularly from the third tone, such as



We must not conclude that these motives never crop up in the song of other nations; but there they are rare, accidental, while here they appear continuously and consistently. They are the very flesh and blood of German national song, and no folk-song is without some of them.

The rhythm of German folk-song is generally $\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, but rarely the gently swaying measure of $\frac{6}{8}$.

These characteristics suffice to determine the German national character as expressed in song.

When we examine the traditional melodies of the Hebrew Bible modes, we find motives and progressions not to be met in any other national music. The rhythm is free, not pressed into bars, quite in accordance with the nature of the Beduin-Oriental who brooks no fetters or limitations. The tunes must be regarded as composed of such motives as grew from concluding formulas;

such are very clearly preserved in the Yemenite and Persian melodies. In the course of further development motives for the beginning of the phrase and for the preparation of the conclusion were invented. The richer in motives a tune is, the later it has been composed.

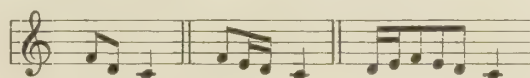
The characteristic concluding motives of the Phrygian tetrachord



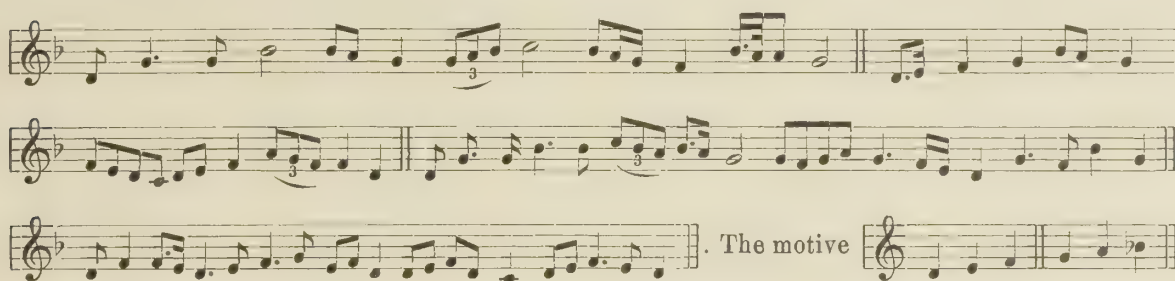
are to be found in the tunes of all the national centres. The motives for the beginning (with ascending intervals) are




those preparing the conclusion (with descending intervals) are



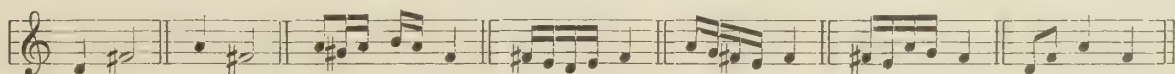
Combining these three kinds of motives, we can construct at will a melodic phrase that will bear the Hebrew stamp and will sound equally familiar to all Jewish centres. For example:



is typical for Hebrew song and is often found in later creations, as in Kol Nidreh and in the well-known song of Rabbi Shneur Salman  as well as in "Benei hechala".

All these motives also appear in modern Jewish folk-song, Hebrew and Yiddish, the minor key being characteristic of the Jew, as the maqam Bayat is characteristic of the Arab.

The characteristic motives of the Doric tetrachord are also divided into motives of conclusion, of beginning, and of preparation for the conclusion. The conclusions are:



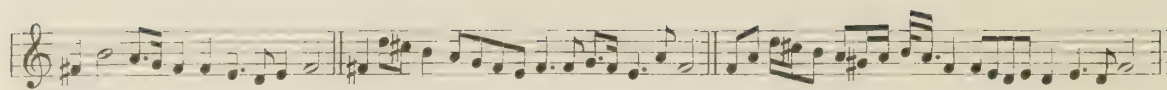
The beginnings with rising tendency are:



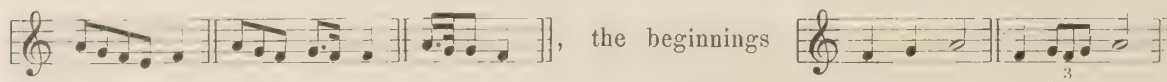
The preparatory motives are:



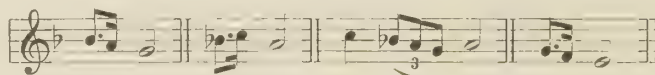
From these we can construct phrases such as:



In the Lydian or rather the Rehaw tetrachord in Job and other places we have the concluding motives




and the preparatory motives



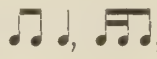
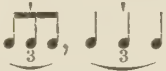
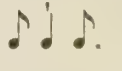


We can combine them to



These are elements of Hebrew popular song and its original characteristics.

The rhythmic forms are , for regular bars are unknown in Hebrew song, and the numerous grace-notes give it life and make it supple; it is full of temperament and spirit, suggestive of the smell of earth and of human feelings. It is certainly in strong contrast to the spirit of ecclesiasticism, of mortification and penance, of ascetism and renunciation.

In ancient Greek song the rhythm was determined by the syllables, and it is the same in Hebrew song, with this difference: that accented and toneless stand for long and short. The long vowels are long in song only when they bear the word accent; in that case they often serve for a whole figure. The triplet is frequent, as follows from the nature of the Hebrew language, where an accented syllable is often followed by two toneless ones, e. g. shîr ha-shîrîm a-shèr li-shlo-moh. In the group shîr ha-shî accented and toneless syllables are equal in length, the three forming a triplet, while in rîm a the syllable rim has two thirds of the triplet, the toneless a however only one third () while shèr li-shlo is again a triplet with three notes (). Here the triplets are dactylic, but we also find anapests in this form: , and amphibrachic forms in triplets: , or in syncopes . There are plenty of instances in the volume for all these forms. Great diversity of binary and triple measure is effected by penultimate and antepenultimate accent, or by penultimate accent with pause (perfect or imperfect cadence).

THE ARAMAIC-SPEAKING JEWS¹.

In the North-Western portions of Mesopotamia and on the East bank of the Tigris there are Jews dwelling in the towns and villages who speak the so-called neo-Syrian dialect. This

¹ Full details in my essay in "Haschiloah" Vol. 29.

² "A Dictionary of the Dialects of Vernacular Syrian" (Oxford 1901).

idiom is really a jargon composed of Persian, Kurdish, Turkish, Arabic and Hebrew elements with a basis, however, which has remained Aramaic. This idiom is likewise spoken by the local Christians (Nestorians) who according to Maclean² number 100,000 souls. The Jewish dialect, however, differs from the Christian in its Hebrew vocabulary. Before the war the number of these Jews amounted to about 10,000³. Their settlement is in the district from Mossul to Zachu about 30 miles North thereof and eastwards in the Urmia province which is called by the Jews "Little Persia". In Urmia there were before the war about 500 Aramaic-speaking Jews. In Sene 400; Sabulak 200; Saugbulak 200; Arbil 150⁴; Baschkalan 200; Karmanschah 200; Karkuq 200. Mossul contains 500 families only some of whom are Aramaic speaking. Others are to be found in Salmas, Rewendus, Bigar, Aschenu, Alkus, Muhamad-Schah, Zachu, Gizir, Sundur, Kerwan-sera, Negda, Sina, Van, Vane, Bukan, Sekiz, Salanduz, Mjanduv, Nakade, Shuni.

The Aramaic language prevalent during 2000 years in Mesopotamia and Syria was suppressed by Islam. It is true that Eldad Hadani reports that "The Babylonians used the Aramaic language for study" but Benjamin of Tudela declares that "In Babylonia Arabic is spoken and only in the distant regions of Persia and Madaj is Targum still spoken". Petahja of Regensburg reports similarly. These Aramaic-speaking Jews are undoubtedly the direct descendants of the old Babylonians of Talmudic times. Their pronunciation of Hebrew is the same as that of the Babylonians. Their synagogal songs are also similar. Many of them still follow agriculture. In Jerusalem there are about 15 families including a "scholar" who taught me their language and pronunciation as well as their song. I have taken phonographic records of several of the songs and the melodies given in the collection all are due to him. He came from Sabulak on Lake Urmia and his pronunciation, which I give here, is therefore the Urmia pronunciation.

CONSONANTS.

| | |
|----|---|
| א | spirit. lenis; interchangeable with ה as termination in writing. |
| ב | b. |
| בּ | labial; interchangeable with ו in writing: גורה — גברא, חורא — חברא, רוּה — רבא, זוינא — זבינא, שוּה — שובע. |
| ג | in Persian and Kurdish words for ק, כ. |
| ג | Arab. or Turk. ج. |
| ג | sometimes like German ch. |
| ד | hard d; in some districts like Arab. د. |
| ה | German h; Arab. ه. |
| ז | French z. |
| ח | In Kurdish and Turkish spoken idiom like כּ: כורה — חורה, כולי — חזה, כאיה — חיא, כורה — חורה, כשבני — חשבא, רכימא — רחומא, ירכא — ירחא like ح. |
| ט | like טבא — טבע: תביא. |
| י | interchangeable with א, אידא — ידא (Samaritans); is sometimes initially dropped: יהודי — יהודי. |

³ In the time of Benjamin of Tudela their number was much larger. He reports that "25,000 Israelites live in the approaches of Madaj who originate from the first exile and speak Targum".

⁴ According to Jewish tradition this is the Biblical town "Ressen".

| | |
|---------|--|
| ל | interchangeable with ב, ר. |
| מ, נ, ס | m, n, s. |
| ע | like א: איכה — עיכה, ארוקה, ערוק. Is often dropped entirely: ארבע — ארבה, ארעא, ארה. |
| פ | p. |
| פ | f; also like פ: יליפ — יליר. |
| צ | sometimes like Arab. ص; in other districts like s. |
| ק | like כ; also like ג, ה, ח — כ, ח, ג. |
| ר | sharp r. |
| ש, ש | s without marked difference; in several districts like ז. |
| ת | pron. in several districts like Engl. th; in others like ס' or ת. |

VOWELS.

א, a; א, a; א, e + i as in Lithuania.

י = i; ו = u; ו = ou; ו = o (open).

š. mob. = š. quies. (also initially). — י (terminally) = u, as in לביר = libeu, יומיר = jemau.

י = (a) for the 3^d person י, א in Old Aramaic; (b) conjunctive particle י, א, as in ירכי יועדי = ירכי ויעדי; יומיר יומה = יומי יומה.

Initial א is dropped: אמרלי = מרלי.

ית (in the conjugation) instead of י.

Religious and abstract ideas have been taken over from the Hebrew as is the case in Judeo-German and Judeo-Spanish, as חכמה, חסיד, חתן, מלאך, משיח, מצוה, נביא, צדיק, חורה.

As mentioned above the traditional song of the Aramaic-speaking Jews is analogous to the Babylonian. In the collection Nos. 165—174 are given as examples of their song. 168, 169, by Nagara, the latter in alternate measures of $\frac{2}{4}$ and $\frac{3}{4}$ and a period of seven bars, three in section 1 and four in section 2. 170, by Nagara, in Maqam Rehaw, has a ten-bar period and each section of five bars. 170, 172 by the above-mentioned Aram. "scholar" Jaaqob Mizrahi, the first in Bajat-Saba and mixed time $\frac{4}{4}$ and $\frac{3}{4}$; the latter $\frac{5}{4}$ and $\frac{4}{4}$, is of Persian character. 173 and 174 by the same, who claims to have composed the melodies himself.

NOTE: The Arabic music will be dealt with fully in the fourth volume which will contain an explanation of the various scales and modes referred to above.

I Intonations of the Pentateuch נגינות התורה

Intonationen des Pentateuchs

1. Babylonian בבלִי Babylonisch.

Exod. 18. 1-2 שמות

Waj.jiq - ra mô - še lē.hol ziq-nē jis - ra.êl waj - jô - mēr
 ā.lē.hem mi - šē.hu uq.hu la.hem sôn lē.miš.pē.hô - tē.hem
 vē.ša.hă.tu hap.pa - saḥ. Ul.qaḥ.tem ā.gud-dat ê -
 zôḥ ut.bat.tem bad.dam ā.šer bas.saf vē.hig.ga.tem
 eḥ.ham.muš.qof vē.eḥ šē.tē ha.mē.zu.zôṭ min had.dam ā.šer bas.saf,
 vē.at.tem lô tē.sē.u iš mip.pē.taḥbê.tô 'ad bô - qer.

2. Persian פֶּרְסִי Persisch

Va.jik.ro mu.še lē.hol zik-nē jis-ro.êl va-ju-mēr ā.lē-hem,
 miš.hu u.kē.hu lo-hem tsun lē.miš.pē.hu-tē-hem vē.ša.hă.tu ha-pō-saḥ.
 Ul.qaḥ.tem a.gu-dat ê-zuv ut.val.tem ba.dam ā.šer ba-sof
 vē-hi-ga.tem eḥ.hamaš.kuī vē.eḥ šte ha.mē.zu-zuṭ
 min ha.dam ā.šer bas.sof vē.a.tem lu tētsē.u iš mi pē.taḥbê.tu ad bu.ker.

3. Bokharian בוכרי Bucharisch

Exod. 18, 1-2 שמות

Va_jiś-ma jit_ru hu_hên mid_jon hu_tên mu_șe êt kôl ă_șer
 ọ_sọ ẹ_lu.him lẹ.mu_șe ul_jis.rọ_êl a_mu ki hu_tsi ă_du_nọj
 ẹt jis.rọ_êl mi.mits.rọ_jim. Va_ji_kah jit_ru hu_tên mu_șe ẹt tsi.pu.rọ
 (Genes. 10. 16.) ê_șet mu_șe a_har ši.lu_hẹ_họ. Va_jit.ma.hă-mọ va_ja hă_zi_ku
 họ.ă_nọ_șim bẹ_jọ_du uv_jad iš_tu uv_jad șẹ_tê vẹ_nu_tav
 bẹ_hemlat ă_du_nọj ọ_lov va_ju.tsi_u_hu va_ja_ni_hu_hu mi_hutslo_ir.

4. Syriac סורי Syrisch

Exod. 12, 21-23 שמות

Wa_jiq-ra mo_șe lẹ_hôl ziq-ne jis-ra-el waj-jo_mer ă_le_hem,
 mi_șẹ_hu uq_hu la_hem son lẹ_miș.pẹ_hote_hem wẹ_șa.hă_tu hap.pa.sah.
 Ul_ah_tem ă_gud.dat e_zob uț_bal_tem bad.dam
 ă_șer bas.saf wẹ_hig.gă_tem ẹl_ham.maș.qof wẹ_el șẹ_te ha_mě_zu.zot min had.dam
 ă_șer bas.saf wẹ_at.tem lo_te_șẹ_u iš mip.pẹ_tah be.to ăd bo_er.

5. Moroccan מרוקני Marokkanisch

Deut. 6, 6-8 דברים

Wě-ha-ju ha-dě-ba-rim ha-êl - lê ă-ser a-nô-ḥi mē-saw-ḥa haj-jôm

‘al lě-ba-bē-ḥa wě-sin-nan-tsam lě-ba-nē-ḥa wě-dib-bar-ta bam bē-sib-tě-ḥa

bē-bē-tsē - ḥa uḇ-lēḥ-tě-ḥa bad-dē-rēḥ uḇ-soḥ-bē-ḥa uḇ-qu-mē-ḥa

uq-sar-tam lě-ōts ‘al ja-dē-ḥa wě-ha-ju lě-tô - ṭa-fōts bēn ‘ê-nē-ḥa uḇ-taḇ-tam

Exod. 3, 17. 18 שמות
‘al mē-zu-zōts bē-tsē-ḥa u-ḥis-‘a-rē-ḥa. Waj-jô-mēr ê-‘ê-lē êts-ḥēm mē-‘o-ni miṣ-

ra-jim. U-ḥa-tsa at-ta wě-zi-nē jis-ra-êl êl mē-lēḥ miṣ-ra-jim.

6. Gibraltarian גיבראלטרי Giberaltarisch

Waj-jiq-ra mo-šē lē-ḥol ziq-ne jis-ra-el waj-jo-mer ă-le-ḥēm,

miš-ḥu u-qē-ḥu la-ḥēm son lē-miṣ-pē-ḥo-te-ḥēm wě-ša-ḥă-tu hap-pa-saḥ.

Ul-qah-tēm ă-gud-dat e-zob uṭ-bal-tēm bad-dam ă-šer bas-saf

wě-hig-ga-tēm el ham-maš-qof wě- el šē-te ha - mē-zu-zot min had-dam ă-

šer bas-saf, wě-at-tēm lo te-sē-u iš mip-pe-ṭaḥ-be-to ‘ad bo-qer.

7. Sephardic in France ספרדי צרפת Sepharadisch in Frankreich

Genes. 1, 1-5 בראשית

Bě-re-šit ba-ra ę-lo-him et ha-ša-ma-jim wě-et ha-a-rets.

Wě-ha-a-rets ha-jě-ta to-hu wa-bo-hu wě-ho-šęh al pę-ne tę-hom

wě-ru-ah ę-lo-him mę-ra-he-fet al pę-ne ha-ma-jim. Wa-jo-męr

ę-lo-him jě-hi-or wa-jě-hi-or. Wa-jar ę-lo-him

et ha-or ki tob wa-jab-del ę-lo-him ben ha-or u-ben ha-ho-šęh.

Genes. 1, 1-5 בראשית

8. Italian איטלקי Italienisch

Bě-re-šit ba-ra ę-lo-him et ha-ša-ma-jim wě-et

ha-a-rets. Vě-ha-a-rets ha-jě-ta to-hu

va-bo-hu vē-ho-šęh al pę-ne tę-hom vē-ru-ah ę-lo-him mę-ra-he-fet

al pę-ne ha-ma-jim. Va-jo-męr ę-lo-him jě-hi-or

vaj-hi-or. Va-jar ę-lo-him et ha-or ki tob vaj-ab-del

ę-lo-him ben ha-or u-ben ha-ho-šęh. Va-jik-ra ę-lo-him la-or

jom vē-la-ho-šęh ka-ra aj-la vaj-hi e-reb

vaj-hi bo-ker jom e-had.

9. Sephardic (Amsterdam) ספרדי אמסטרדם Sephard. (Amsterdam)

Genes. 48, 15-16 בראשית

Vaj - ba - reh et jo - sef va - jo - mar ha - ě - lo - him

ă - šer hit - ha - lě - hu ă - bo - taj lě - fa - nav aḥ - ra - ham vē - jits - ḥak,

ha - ě - lo - him ha - ro - nge o - ti me - ngo - di ngad ha - jom ha - ze. Ha - ma - lah

ha - go - el o - ti mi - kol rang jě - ba - reh

et ha - nē - nga - rim vē - ji - ka - re ba - hēm šě - mi vē - šem ă - bo - taj

aḥ - ra - ham vē - jits - ḥak vē - jid - gu la - rob bē - kē - reh ha - a - reṭs.

9b Sephardic (Amsterdam) ספרדי אמסטרדם Sephard. (Amsterdam)

Exod. 12, 21-23 שמות

Va - jik - ra mo - še lě - ḥol zik - ne jis - ra - el va - jo - mer ă - le - hēm

miš - hu uk - hu la - hēm tson lě - miš - pē - ho - te - hēm vē - ša - ḥă - tu ha - pa - saḥ.

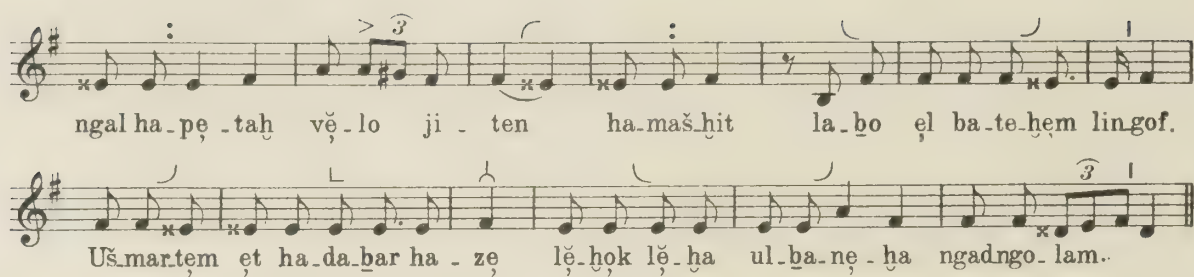
ul - kaḥ - tem ă - gu - dat e - zob ut - bal - tem ba - dam ă - šer ba - saf

vē - hi - gang - tem el ha - maš - kof vē - el šě - te ha - mē - zu - zot min ha - dam ă - šer ba - saf,

vē - a - tem lo - te - tsē - u iš mi - pē - tah be - to ngad bo - kē. Vē - nga - bar

ă - do - naj lin - gof et mits - ra - jim vē - ra - a et ha - dam

ngal ha - maš - kof vē - ngal šě - te ha - mē - zu - zot u - fa - saḥ ă - do - naj



10. Sephardic (London) ספרדי לונדון Sephard. (London)
 Numeri 36, 8-9 במדבר

Vë-hol bat jo-re - šet na-hă-la mim-mat-tot bë-ne

jis-ra-el lë-ë - had mim-miš-pa - hat mat-te a-bi - ha tih-jë

lë-iš-ša, lë-ma - ngan ji-rë-šu bë-ne jis-ra-el iš na-hă-lat ä-ho-taw.

Vë-lo tis-sob na-hă-la mim-mat-te lë-mat-te a-her, ki iš bë-na-hă-la-to

Numeri 31, 12 במדבר

jid-bë-ku mat-tot bë-ne jis-ra-el. Va-ja-bi u el mo-šë

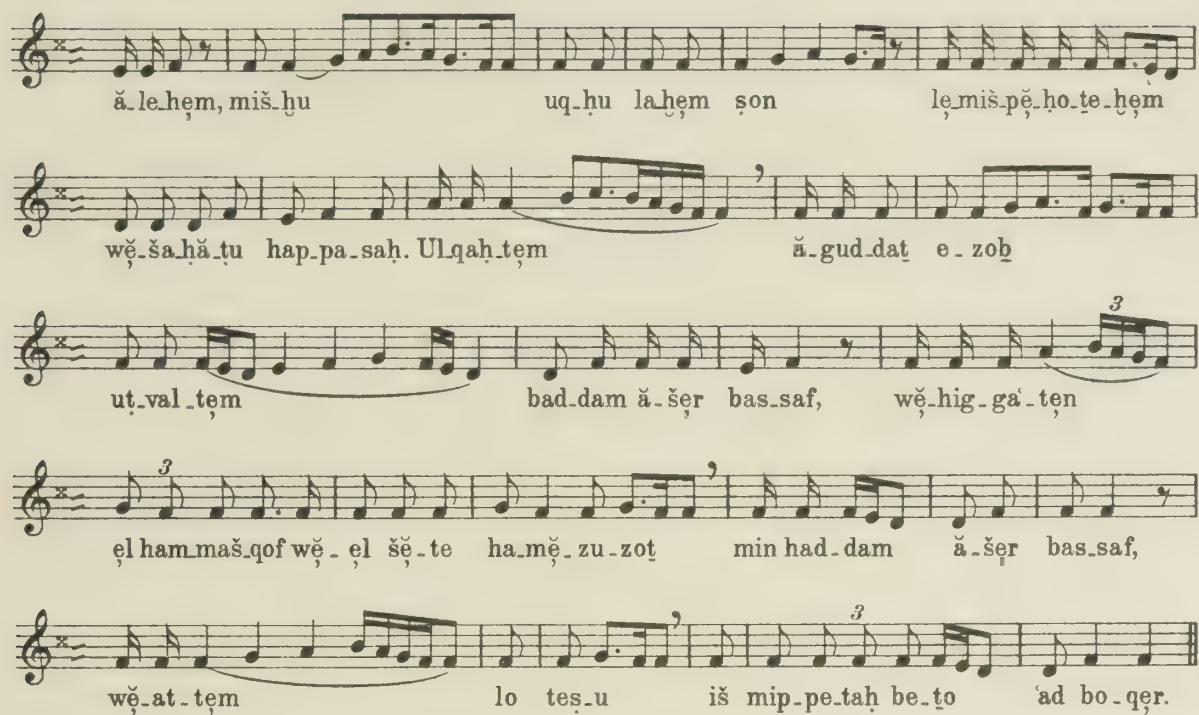
vë-el el nga-zar hak-ko-hen vë-el nga-dat bë-ne jis-ra-el

et ha-šë-bi vë-et ham-mal-ko. - ah vë-et haš-ša-lal

el ham-ma-ha-ne el ngar-bot mo-ab ä-šër ngal jar-den jë-re-ho.

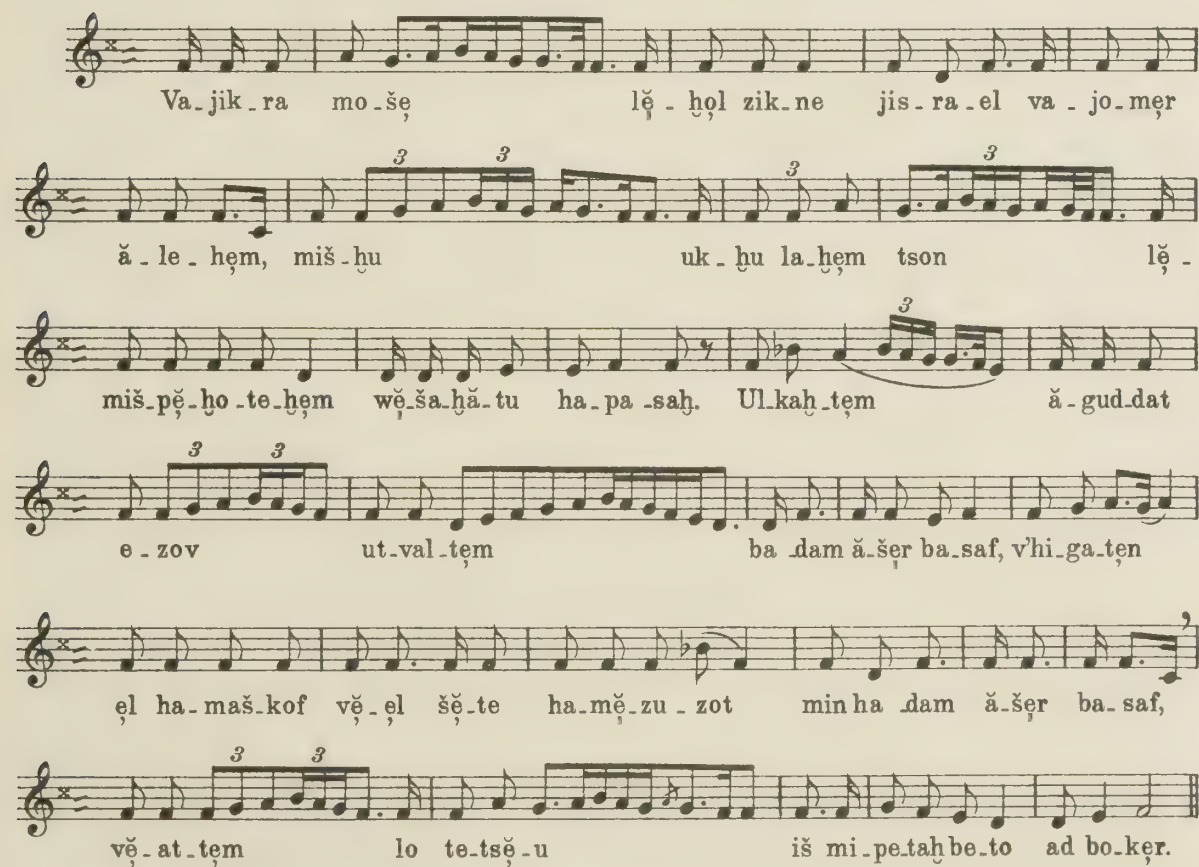
11. Sephardic (Egypt and Palestine) ספרדי מצרים ופalestina Sephard. (Egypten u. Palästina)

Waj-jiq - ra mo-šë lë-hol ziq-ne jis-ra-el waj-ja-mër



ă-le-ḥem, miš-ḥu uq-ḥu la-ḥem ṣon le-miṣ-pē-ḥo-te-ḥem
wē-ša-ḥă-tu hap-pa-saḥ. Ul-qaḥ-tem ă-gud-dat e-zov
ut-val-tem bad-dam ă-šer ba-saf, wē-hig-ga-ten
eḥ-ham-maš-qof wē-eḥ-šē-te ha-mē-zu-zot min had-dam ă-šer ba-saf,
wē-at-tem lo teṣ-u iṣ mip-pe-taḥ be-to 'ad bo-qer.

12. Sephardic (Balkan) ספרדי בלקן Sephard. (Balkan)



Va-jik-ra mo-še lē-ḥol zik-ne jis-ra-el va-jo-mer
ă-le-ḥem, miš-ḥu uk-ḥu la-ḥem tson lē-
miṣ-pē-ḥo-te-ḥem wē-ša-ḥă-tu hap-pa-saḥ. Ul-qaḥ-tem ă-gud-dat
e-zov ut-val-tem ba-dam ă-šer ba-saf, v'hi-ga-ten
eḥ-ha-maš-kof wē-eḥ-šē-te ha-mē-zu-zot min ha-dam ă-šer ba-saf,
wē-at-tem lo te-tsē-u iṣ mi-pe-taḥ be-to ad bo-qer.

13. Saloniqui סלוניקי

Exod. 20 שמות

Vaj-dabber a-do-naj et kol ha-de-ba-rim ha-el-le le-mor.

A-no-hi a-do-naj e-lo-he ha a-šer ho-ste-ti.

ha me-e-rets mits-ra-jim mibbet a-ba-dim,

lo jih-jē lē-ha e-lo-him a-he-rim al pa-naj,

lo ta-a-se lē-ha fe-sel vē hōl tmu-na a-šer baš-ša-

ma-jim mim-ma-al va-a-šer ba-a-rets mit-ta

haṭ va-a-šer bam-ma-jim mit-ta haṭ la-a-rets lo tiš-ta-hā-ve la-hem

vē lo tō-ḡ-dem. Ki a-no-hi a-do-naj e-lo-he ha el kan-na

po-keḏ a-von a-ḥot al ba-nim al šil-le-sim vē-al-ri-be-

im lē-so-nē-aj vē-o-se he-sed la-a-la-fim lē-o-hā-baj ul-šo-

mē-re mits-bo-taj. Lo tiš-sa et šem a-do-naj e-lo-he-ha

laš-šav, ki lo jē-nak-ke a-do-naj et a-šer jis-sa et šmo laš-šav.

14. Ashkenazic אשכנזי Aschkenasisch

Va-jik-ro mo - še lē-ḥol zik-ne jis-ro-el va-jo-mēr ā-le - ḥem
 miš-ḥu u-kē-ḥu lo-ḥem tson lē-miš-pē-ḥo-sse-ḥem vē-ša-ḥā-tu
 ha-po-ssah. Ul-kaḥ-tem ā-gu-dass e-zov ut-val-tem.
 I Ba-dom ā-šer ba-sof, II ba-dom ā-šer ba-sof vē-hi-ga-tem eḥ ha-maš-kof vē-eḥ šte
 ham-zu-zo min ha-dom ā-šer ba-sof vē-a-tem lo sse-tse-u iš mi-
 pe-ssah be-sso ad bo-ker. ^{Exod. 15, 3} Ā-do-noj iš mil-ḥo-mo ā-do-noj šē- mo.

15. Lithuanian ליטאי Lithauisch

Va-jik-ro moj - še lē-ḥol zik-ne jis-ro-el va-jo-mēr ā-le-ḥem
 miš-ḥu u-kē-ḥu lo-ḥem tsojn lē-miš-pē-ḥoj-sse-ḥem vē-ša-ḥā-tu ha-po-ssah.
 Ul-kaḥ-tem ā-gu-dass e-zov ut-val-tem ba-dom ā-šer ba-ssof
 vē-hi-ga-tem eḥ ha-maš-kof vē-eḥ šē-te ha-mē-zu-zojss min ha-dom ā-
 šer ba-ssof vē-a-tem loj sse-tsē-u iš mi-pe-ssah be-ssoj ad-boj-ker.

16. Lithuanian Intonation of the Song of Songs שיר השירים
Lithauische Intonation des Hohenliedes

Šir ha-ši-rim ă-šer liš-lej-mej. Ji-šo-ke-ni mi-ně-ši-kejss pi-hu
ki tej-wim dej-de-ho mi-jo-jim. O-ku-mo-no vā-ă-ssej-vē-vō vō-ir
baš-vō-kim u-vō-rě-hej-vejss a-vak-šo ejss šę-o-hă-vō naf-ši bi-kaš-tiv
vē-lej mē-tso-ssiv. Ad šę-jo-fu-ah ha-jejm vē-no-ssu ha-tsě-lo-lim ssejv dmej-lě-ho
dej-di lits-vi ej lě-ef-fer hō-ă-jo-lim al hō-rej vō-sser.

17. Lithuanian Intonation of Ruth רות ליטא Lithauische Intonation für Ruth

vaj-hi bi mej šę-fejt ha-šejf-tim vaj-hi rō-ov
bō-o-rets va-jej-leh iš mi-bejss lē-hēm jě-hu-dō
lō-gur bis dej mej-ow hu vē-iš-tej uš-nej vō-nov.

18. Carpentraz קרפנטרין

Exod. 10, 1-3 שמות

Va-jo-mēr ă-do-naj eļ mo-šę bo eļ par-o ki ă-ni hiĥ-bad-ti
et li-bo vē-et lev ă-va-dav lē-ma-an ši-ti o-to-taj e-lē

bēkir-bo. Ul-ma. - -an tē-sa-per bē-ōz-ne bin-ḥa u-ven bin-ḥa

et ā-šer hit-a-lal-ti vēmits-ra-jim vē-ēt o-to-taj ā-šer sam-ti vam

vi-da-ā-tem ki ā-ni ā-do-naj. Va-ja-vo mo-še vē-a-hā-ron eḥ-par-o

va-jo-mē-ru e-lav ko a-mar ā-do-naj eḥ-lo-he ha-iv-rim

ad ma-taj me-an-ta le-a-not mi-pa-naj ša-lah a-mi vē-ja-av-du-ni.

Kyrie eleison נוסח הסלם השלישי חגיגות

Ky-ri-e e-lei-son, Do-mi-ne mi-se-re-re.

Chris-tus Do-mi-nus. Fac-tus est o-be-di-ens us-que ad mortem.

Qui pas-su-rus ad-ve-nis-ti prop-ter nos. Qui ex-pan-sis in cru-ce

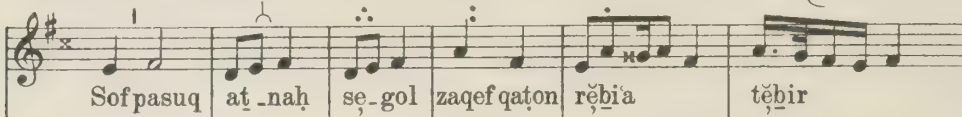

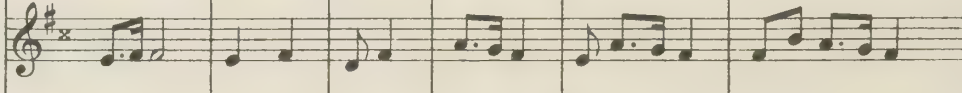
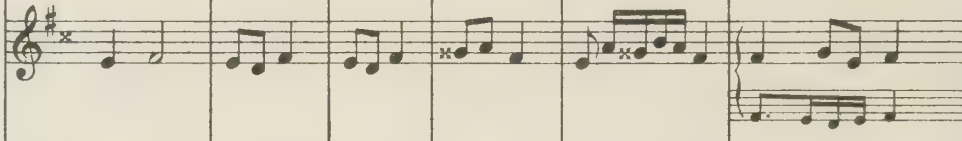

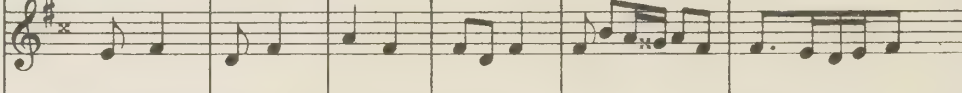
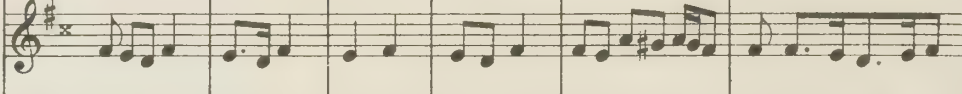
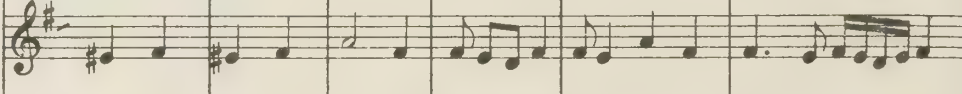


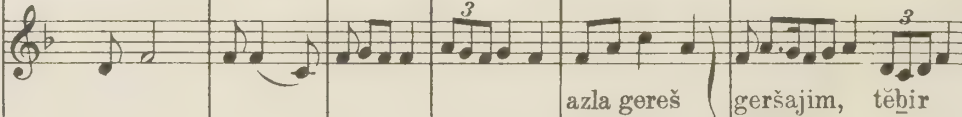
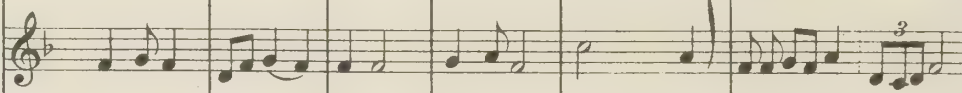

ma-ni-bus tra-xis-ti om-ni-a ad te sae-cu-la.

Qui pro-phe-ti-ce promp-sis-ti, E-ro mors tu-a o-mors.

Comparative table of accents motifs in the intoning of the Pentateuch.

לוח המשוה נגינות התורה, המפסיקים

Vergleichende Tabelle der Accentmotive des Pentateuchs

| | | |
|--|--|---|
| בבלי 1 Babyl. |  | Sofpasuq at -nah se -gol zaqef qaton rēbī'a tēbir |
| בוכרי 2 Bokhara. |  | |
| פרסי 3 Persian. |  | |
| סורי 4 Syrian. |  | |
| מרוקני 5 Moroccain. |  | |
| גיברלטר 6 Gibraltar. |  | |
| איטלקי 7 Italian. |  | |
| ספרדי צרפת 8 Sephard. (France) |  | |
| ספרדי אמסטרדם 9 Seph. (Amsterdam) |  | |
| ספרדי מצרים ואי 10 Seph. (Egypt. and Pal.) |  | |
| אשכנזי 11 Ashkenazic. |  | azla gereš geršajim, tēbir |
| ויכלין 12 Reuchlin. |  | |
| שירושונים 13 Canticles. |  | |

gerəşin tarha qadma pašta talša gəđola zarqa pazer gereş

talša qətanq

zarqa

zarqa

zarqa

maāriḥ tərən qadmin zarqa azla gereş

merḥa kəfulla

azla

şalşəleṭ

munah z. qatən pašta kəfulla

II Intonations of the Prophets, נגינות הנביאים *Intonationen der Propheten*

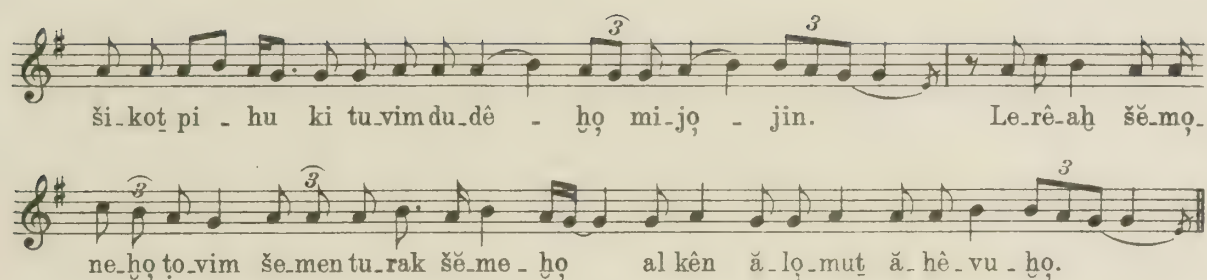
1. Jemenite (Pentateuch) תימני (תורה) Jemenitisch

Exod. 12, 21-23 שמות

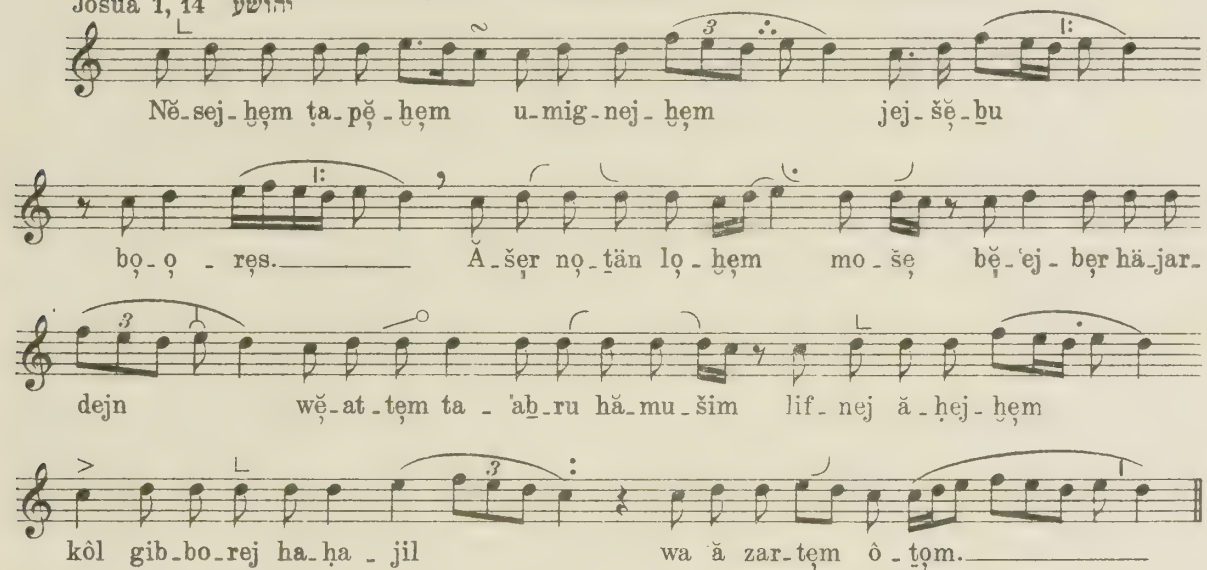
Wa - jig - ro mo - še lē - hol zig - nej jis - ro - ejl
 waj-jō-mer ā-lej - hem miš-ē-ḥu ug-ḥu loḥem sōn
 lē-miš-pē-ḥo - tej-ḥem wē-ša-ḥā-tu hap-po - saḥ. Ul-gaḥ-tem
 ā-gūd-dat ej - zob uṭ-bal - tem bad-ḏomā-šer bas-sof wē-hig-gā-tem
 eḥ-ḥam-maš-gōf wē-ēl šē-tej ha-mē-zu-zōt min ḥād-ḏom ā-šer bas-sof
 wē-at-tem lō tej - šē-u iś mip-pe-taḥ bej-to 'ad bō - ger.
 Wē-ō-bar ā-ḏo-noj lin-gof eṭ-miš-ra - jim wē-ro - o eṭ ḥad-ḏom
 'alham-maš-gōf wē-al šē-tej ha-mē-zu-zōt u - fo-saḥ ā-ḏo-noj 'al
 hap-pe - saḥ wē-lō jit-ten ham-maš-ḥit lo-bō eḥ bō - tej-ḥem lin-gof.

2. Persian, Song of Songs שיר השירים פרוסי Persische Hoheliedweise

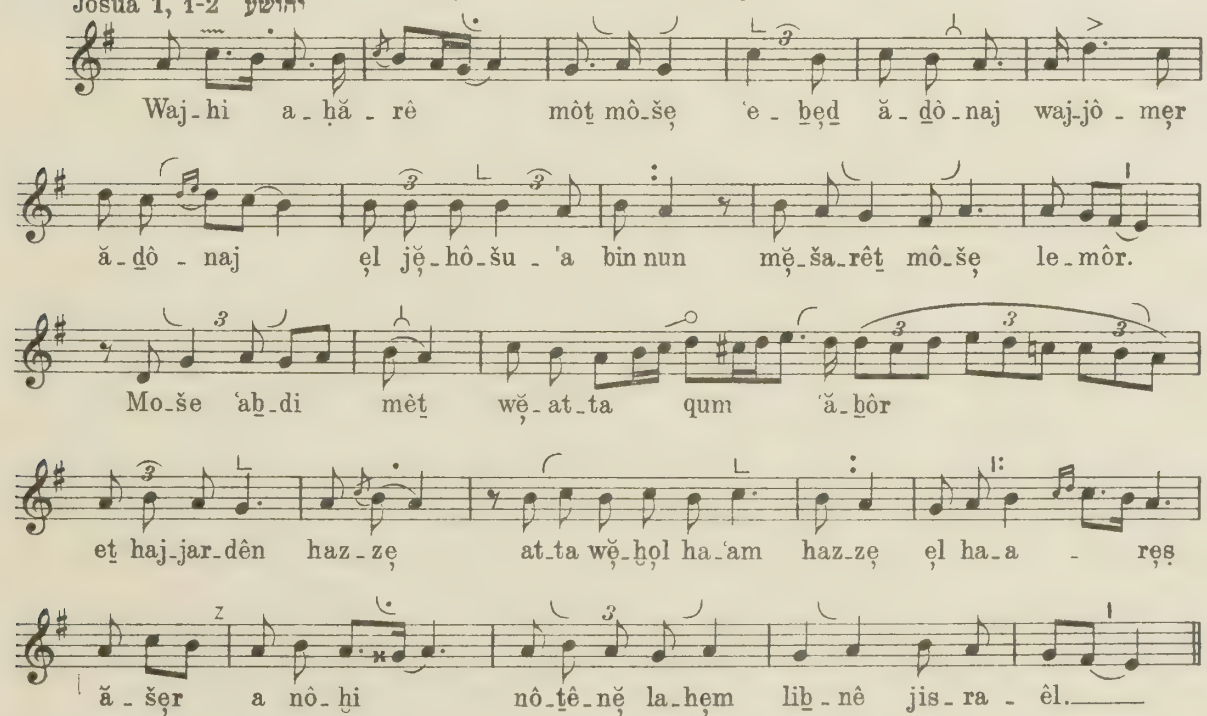
Šir ha-ši-rim ā - šer liś - lu - mu. Ji - šō - kē - ni min -



3. Jemenite (Prophets) נביאים ימנתי Jemenitisch (Propheten)
Josua 1, 14 יהושע



4. Babylonian בבלי Babylonisch
Josua 1, 1-2 יהושע



5. Sephardic (Egypt and Palestine) ספרדי מצריכותאי Sephard. (Egypten u. Palästina)

Samuel I 1, 1-3 שמואל

Waj.hi iŝ e - haḏ min ha-ra-ma-ta jim ŝo-fim me-har eḏ -

ra - jim uŝ-mō eḏ-qa-na ben jē-rō-ḥam ben eḏ-li-hu

ben tō - hu ben ŝuf eḏ-ra-ti. Wē-lō ŝē - te na-šim ŝem a-ḥaṭ ḥan-na

wē-šem haš-še-niṭ pē-ni-na, waj.hi lif-ni-na jē-la-dim u-ḏe-ḥan-na en

jē-la-dim. Wē'a-la ha-iŝ ha-hu me-i-rō mij-ja-mim ja - mi - ma

ḏe-ḥiŝ-ta-ḥa-wōṭ wē-liz - bo - aḥ la-ḏo-naj ṣe-ḥa-ōṭ bē-šil-lō, wē-šam

ŝē-ne bē-ne 'e - li ḥoḏ-ni u-fin-ḥas kō-ḥa-nim la-ḏo-naj.

6. Syrian סורי Syrisc

Nē-še-ḥem ta-pē - ḥem u-miq-ne-ḥem je-šē-bu

ba - a - - reṣ ā-šer na-tan la-ḥem mo-šē bē'e-bē-ḥaj-jar-den

wē-at-tem ta-āb-ru ḥa-mu-šim lif-ne ā-ḥe-ḥem

kol gib-bo-re ha-ḥa - jil wa - 'ā-zar-tem o - tam.

7. Carpentraz קופנטראז

Kings II 23, 4 מלכים

Va-jě-tsav ha-me- - - leḥ et ḥil-ki-ja - hu ha-ko-hen

ha-ga-dol vē-et ko-hā-ne ha-miš-ne vē-et šo-mě-re ha - saf

lē-ho-tsi me-he-ḥal ā-do-naj et koḥ ha-ke-lim ha - ā - su - jim

la-ba - al vē-la - ā - še - ra ul-ḥoṭ tsē-va ha-ša-ma - jim va-jis-rě-fem

miḥuts li-ru-ša-la - jim bē-šad-mot kid-ron vē-na-sa et ā-fa-ram bet el. _____

8. Sephardic (London-Amsterdam) ספרדי לונדון אמשטרדם

Zacharia 4, 2 זכריה

Vaj-jo - mer e-laj ma at-ta ro-ḥ va-o - mar

ra-i-ti vē-hin-ne mẽ-no-rat za-hav kul-la vē-gul-la ngal ro-ša

vē-šiv-nga ne-ro-tē - ha nga-le - ha, šiv-nga vē-šiv-nga mu-tsa-kot

lan-ne-rot ā-šer ngal ro-ša. Mi at-ta harhag-ga-dol lif-ne zē-rub-ba-vel

lē-mi šor vē-ho-tsi et ha-ḥ-ven ha-ro - ša tē-šu-ot ḥen ḥen la.

9. Moroccan טרוקני Marokkanisch

Josua 1, 14 יהושע

Nə-sê-ḥem ṭa-pě-ḥem u-miq-nê-ḥem jēs-bu ba-a-reṣ

ă-šer naṭsan la-ḥem mō-se bē-è-ber haj-jar-dēn wē-at-tem ta-ʾab-ru

ḥă-mu-sim lif-nê ă-ḥe-ḥem kōl gib-bo-rê ha-ḥa-jil wa-ʾă-zar-tem ô-tsam.

10. Gibraltarian גיבראלטרי Giberaltarisch

Nə-še-ḥem ṭa-pě-ḥem u-miq-ne-ḥem je-šē-bu

ba-a-reṣ ă-šer naṭan la-ḥem mo-se bē-e-ber haj-jar-den

wē-at-tem ta-ab-ru ḥă-mu-šim lif-ne ă-ḥe-ḥem

kol gib-bo-re ha-ḥa-jil wa-ʾă-zar-tem o-tam.

11. Ashkenazic אשכנזי Aschkenasisch

Josua 1, 1 יהושע

Vaj-hi a-ḥă-re moss mo-še e-wēd ă-do-noj

va-jo-mer ă-do-noj eḷ jē-ho-šu-a bin nun mē-šō-ress mo-še le-mor.

Mo-še av-di mess vē-a-to kum ă-vor ess ha-jarden ha-ze

a - to vë - hōl hō - ǫm ha - zē ēl hō - ǫ - rēts ă - šer ǫ - no - hi
 no - ssen lō - hēm liv - ne jis - rō - el. Kōl mō - kom ă - šer tid - roh
 kaf rag - le - hēm bo lō - hēm nē - ssa - tiw ka - ă - šer hō - ji - ssi im - mo - šē.




































12. Lithuanian Lithauisch

Vaj - hi ă - hă - rej mejss mej - šē ē - vėd ă - dej - noj
 va - jej - mēr ă - dej - noj ēl jē - hej - šu - a bin nūn mē - šō - rejss mej - šē lej - mejr.
 Mej - šē av - di mejss vë - a - to kum ă - vejr ęss ha - jar - den ha -
 zē a - to vë - hōl hō - ǫm ha - zē ēl hō - ǫ - rēts
 ă - šer ǫ - no - hi nej - ssen lō - hēm liv - nej jis - rō - el.
 Kōl mō - kejm ă - šer tid - rejh kaf rag - le - hēm
 bej lō - hēm nē - ssa - tiv ka - ă - šer hō - ji - ssi im - mej - šē.

Comparative table of accents motifs in the intoning of the Prophets.

לוח המשווה נגינות הנביאים

Vergleichende Tabelle der Accentmotive der Propheten

| | | | | | | |
|---------------------------------------|---|---|--|---|---|---|
| בבלי 1 Babyl. |  |  |  |  |  |  |
| ספרדי המזרח 2 Sephard. Orient. |  |  |  |  |  |  |
| סורי 3 Syrian. |  |  |  |  |  |  |
| תימני תורה 4 Jemen. Pent. |  |  |  |  |  |  |
| איטלקי 5 Italian. |  |  |  |  |  |  |
| ספרדי לונדון 6 Sephard. London. |  |  |  |  |  |  |
| מרוקני 7 Moroccain. |  |  |  |  |  |  |
| תימני נביאים 8 Jemen. Proph. |  |  |  |  |  |  |
| אשכנזי 9 Ashkenazio. |  |  |  |  |  |  |
| ליטאי 10 Lithuanian. |  |  |  |  |  |  |

Labels for specific motifs:

- zarqa
- maarih tarha
- pašta
- seḡol

talša qadma tarha qadma wəʕazla darga

qadma tarha

atnah.

darga

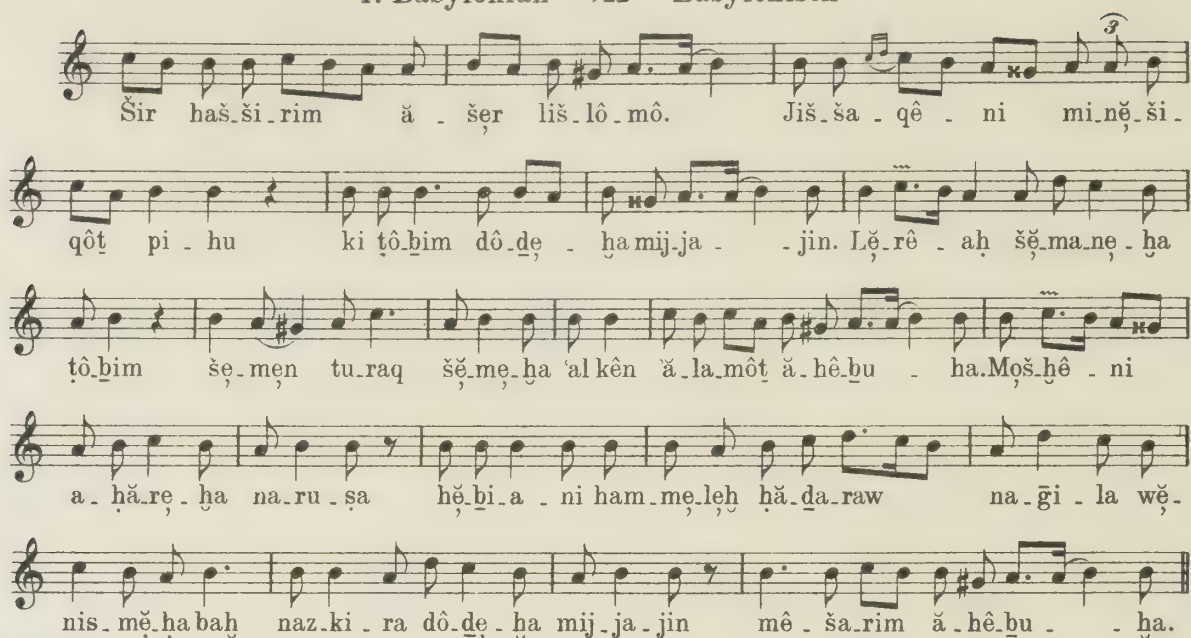
zaqef gadol rēbia

tarha

zarqa

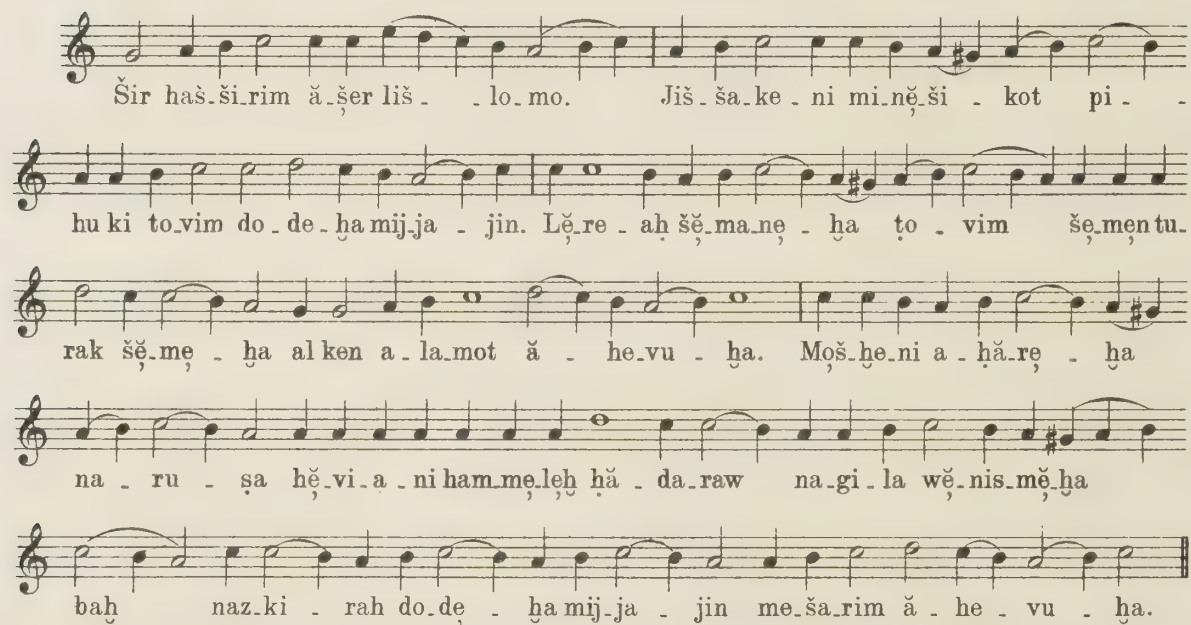
III Song of Songs, שיר השירים Hoheliedweisen

1. Babylonian בבלי Babylonisch



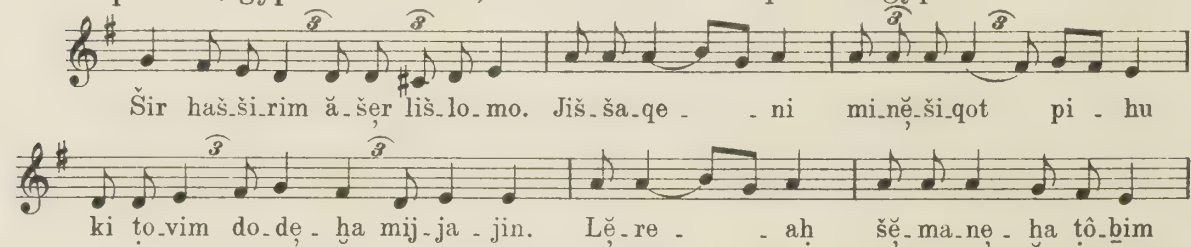
Šir haš.ši.rim ă . šer liš . lô . mô . Jiš . ša . qê . ni mi.ně.ši .
qôt pi . hu ki to.bim dô.de . ھا mij.ja . . jin. Lě.re . aḥ šě.ma.ne . ھا
to.bim še.men tu.raḡ šě.me.ھا al.ken ă.la.môt ă . he.bu . ھا.Moš.ḥe . ni
a . ḥă.re . ھا na.ru . ša ḥě.bi.a . ni ham.me.leḥ ḥă.da.raw na . gi . la wě .
nis . mẽ.ھا baḡ naz.ki . ra dô.de . ھا mij.ja . jin me . ša.rim ă . he.bu . . ھا.

2. Carpentraz קרפנטרז

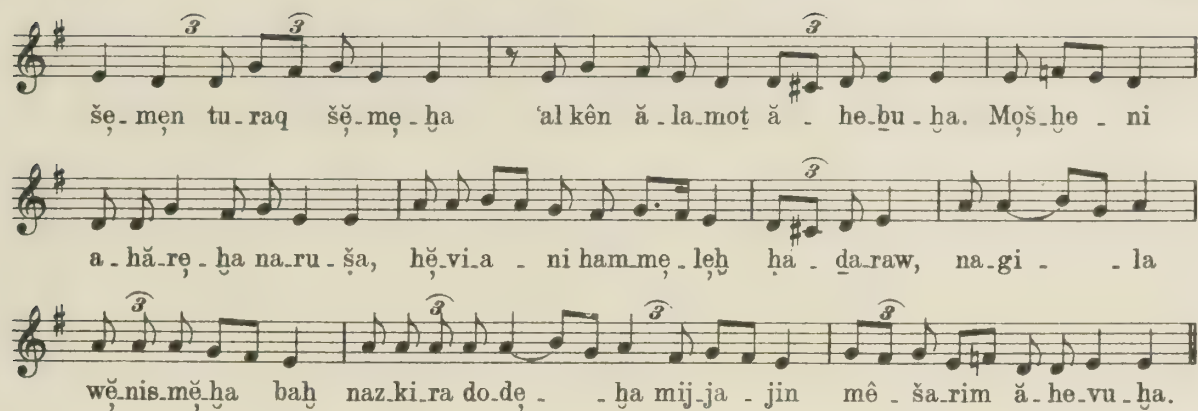


Šir haš.ši.rim ă . šer liš . . lo . mo . Jiš . ša . ke . ni mi.ně.ši . kot pi . .
hu ki to.vim do . de . ھا mij.ja . . jin. Lě.re . aḥ šě.ma.ne . ھا to . vim še.men tu .
rak šě.me . ھا al.ken a . la.mot ă . he.vu . ھا . Moš.ḥe . ni a . ḥă.re . ھا
na . ru . ša ḥě.vi.a . ni ham.me.leḥ ḥă . da.raw na . gi . la wě . nis.mě.ھا
baḡ naz.ki . rah do.de . ھا mij.ja . . jin me.ša.rim ă . he . vu . ھا.

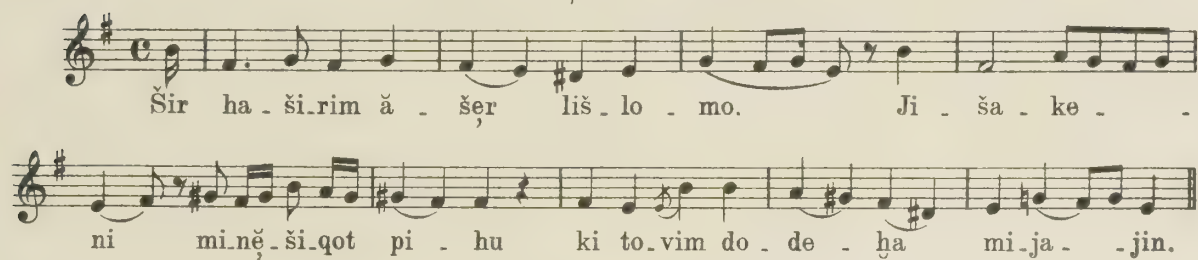
3. Sephardic (Egypt and Palestine) ספרדי מצרים וארץ ישראל Sephard. (Egypten u. Palästina)



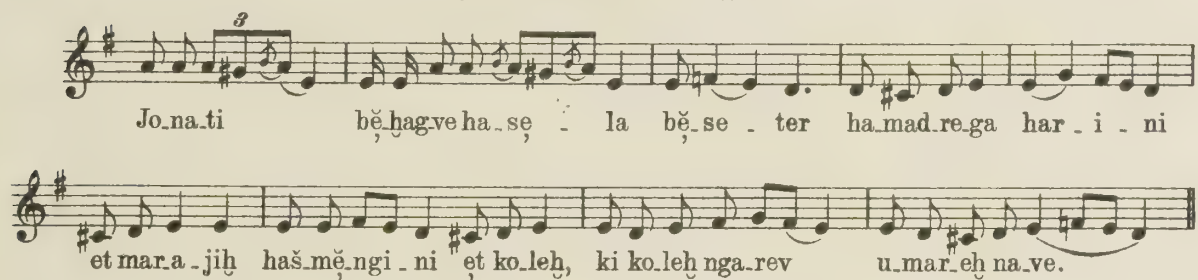
Šir haš.ši.rim ă . šer liš . lo . mo . Jiš . ša . qe . . ni mi.ně.ši.qot pi . hu
ki to.vim do.de . ھا mij.ja . . jin. Lě.re . . aḥ šě.ma.ne . ھا to.bim



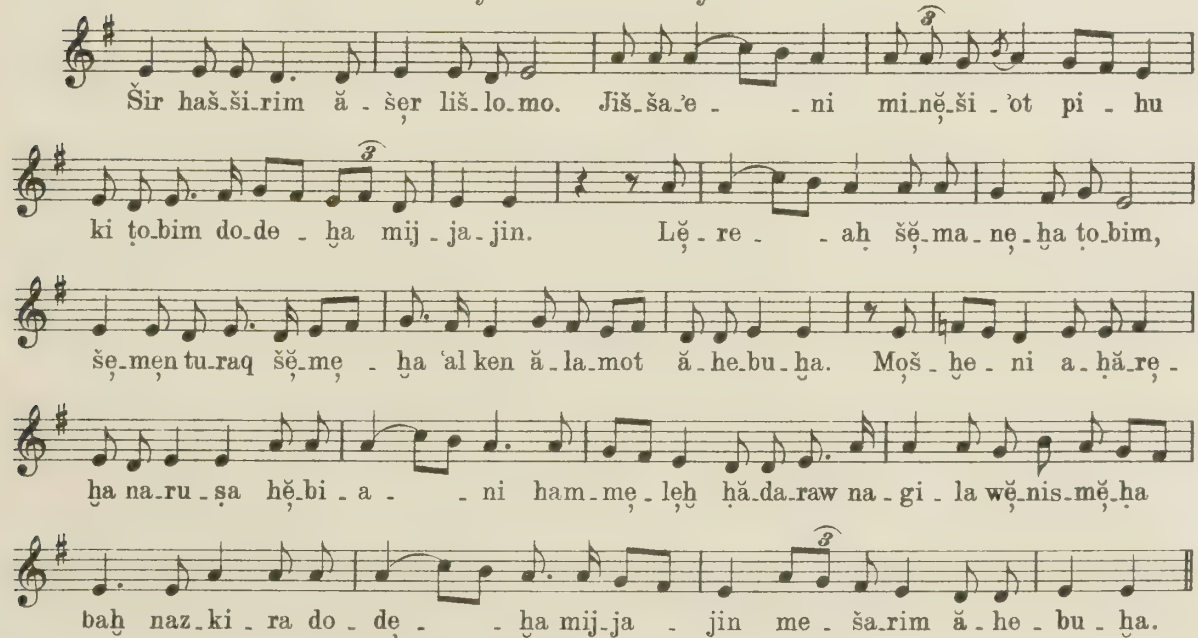
4. Italian אשכנזי Italienisch



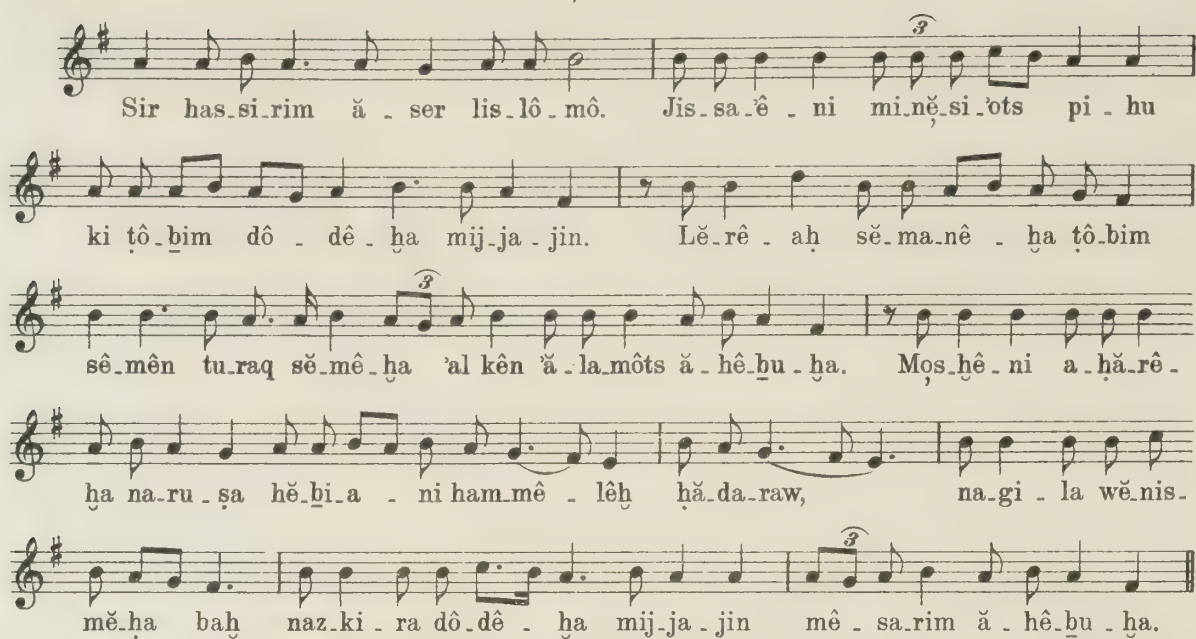
5. Amsterdam אמסטרדם



6. Syrian סורית Syrisch



7. Moroccan מרוקני Marokkanisch



Sir has.si.rim ă . ser lis.lô . mô. Jis.sa.ê . ni mi.ně.si.ots pi . hu

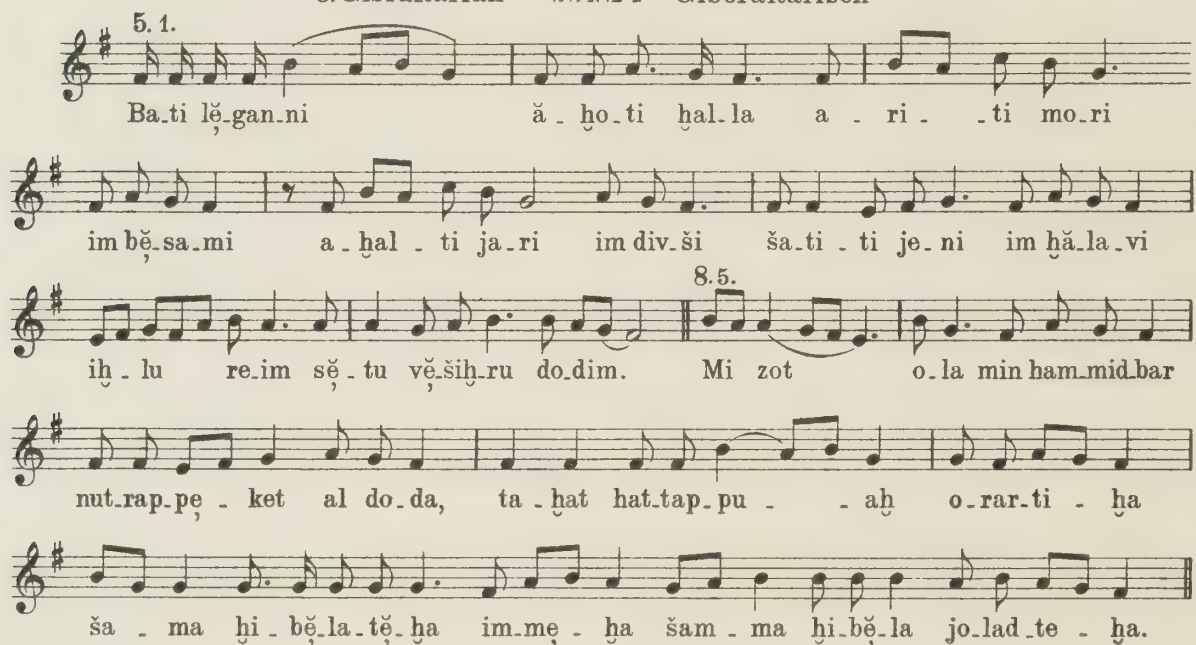
ki tô.bim dô . dê . ha mij.ja . jin. Lě.rê . ah sě.ma.nê . ha tô.bim

sê.mên tu.raq sě.mê.ha 'al kên ă . la.môts ă . hê.hu . ha. Mos.hê . ni a.hă.rê .

ha na.ru . sa hě.bi.a . ni ham.mê . lēh hă.da.raw, na.gi . la wě.nis.

mě.ha baḥ naz.ki . ra dô.dê . ha mij.ja . jin mê . sa.rim ă . hê.hu . ha.

8. Gibraltarian גיבראלטרי Giberaltarisch



5. 1. Ba.ti lě.gan.ni ă . ho.ti ḥal.la a . ri . ti mo.ri

im bē.sa.mi a . ḥal . ti ja.ri im div.ši ša.ti . ti je.ni im ḥă.la.vi

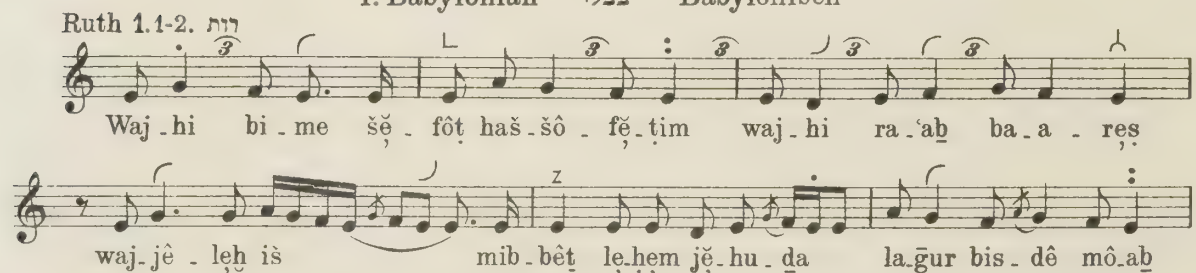
8. 5. ih . lu re.im sě . tu vē.ših.ru do.dim. Mi zot o.la min ham.mid.bar

nut.rap.pe . ket al do.da, ta . ḥat hat.tap.pu . ah o.rar.ti . ḥa

ša . ma ḥi . bē.la.tě.ḥa im.me . ḥa šam . ma ḥi.bē.la jo.lad.te . ḥa.

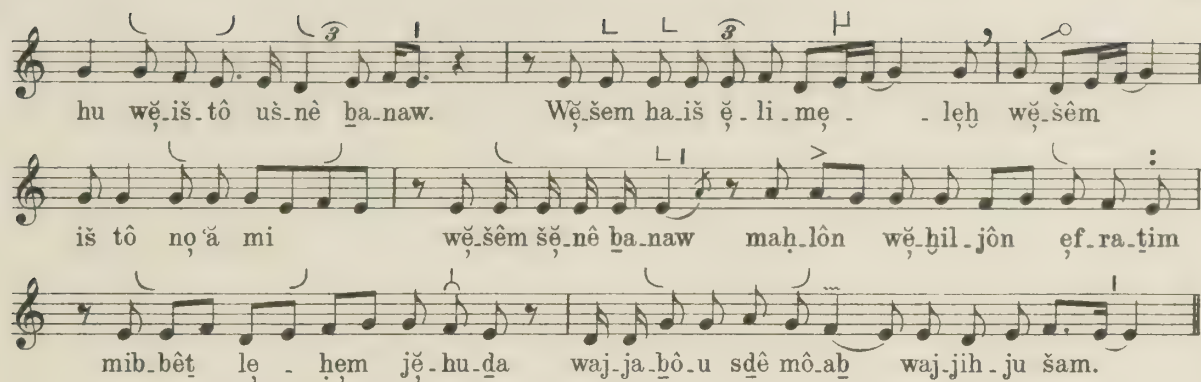
IV Ruth רות

1. Babylonian בבלי Babylonisch

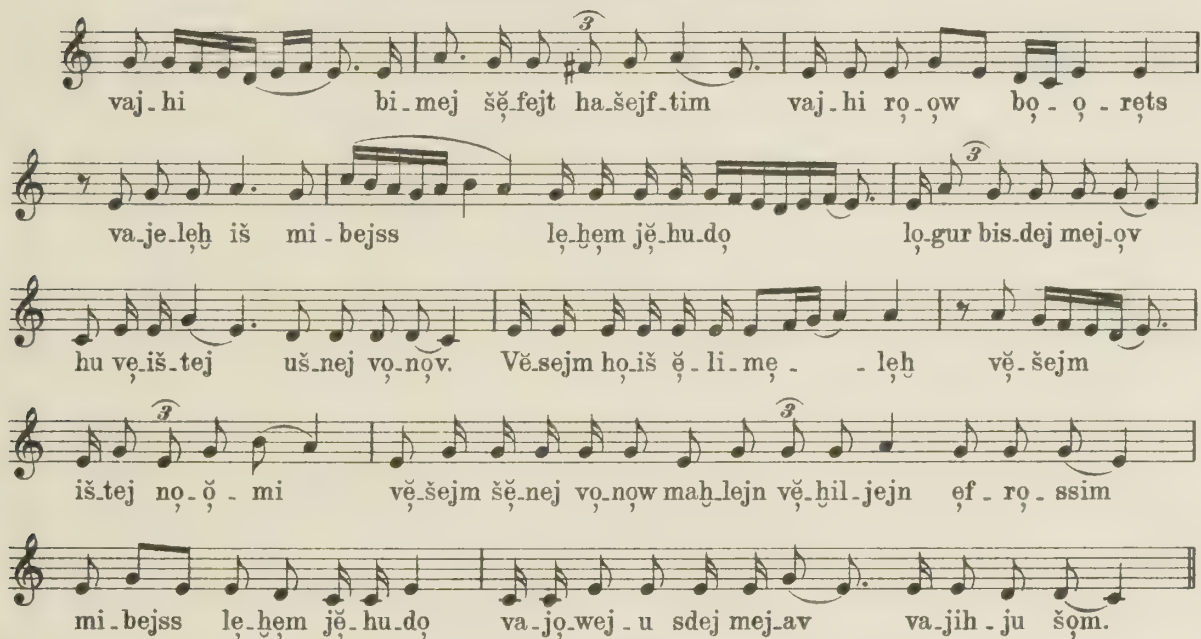


Ruth 1.1-2. רות Waj . hi bi . me šě . fôt haš . šô . fě . tim waj . hi ra . ah ba . a . reš

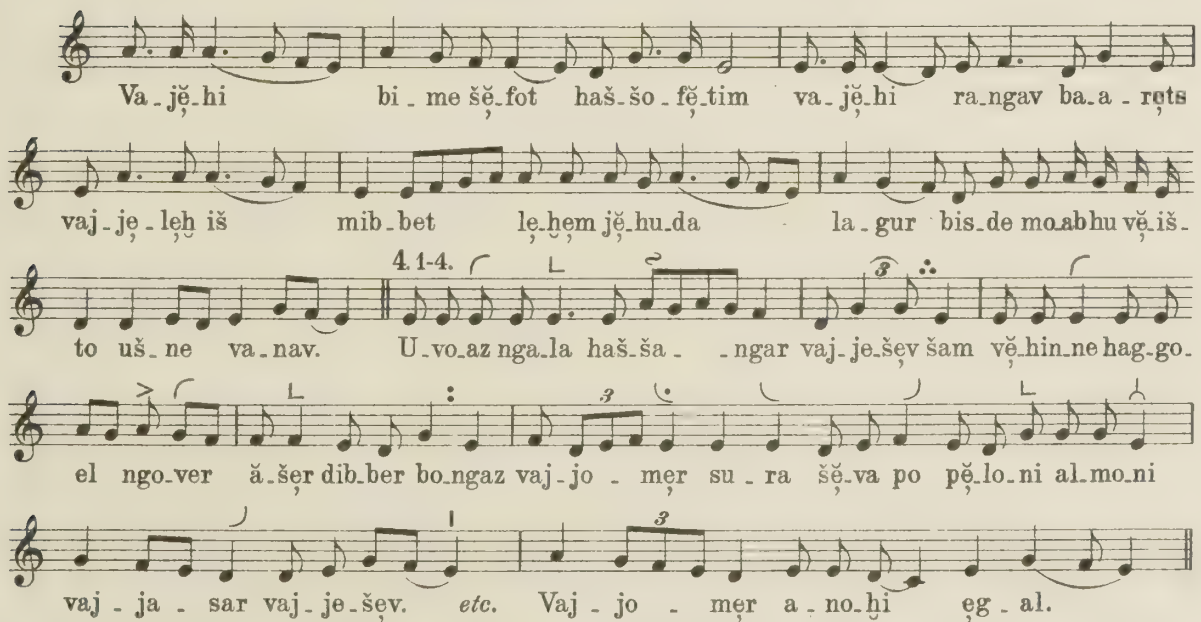
waj . jê . leh iš mib . bêt le.hem jě . hu . da la.gur bis . dê mô.ab



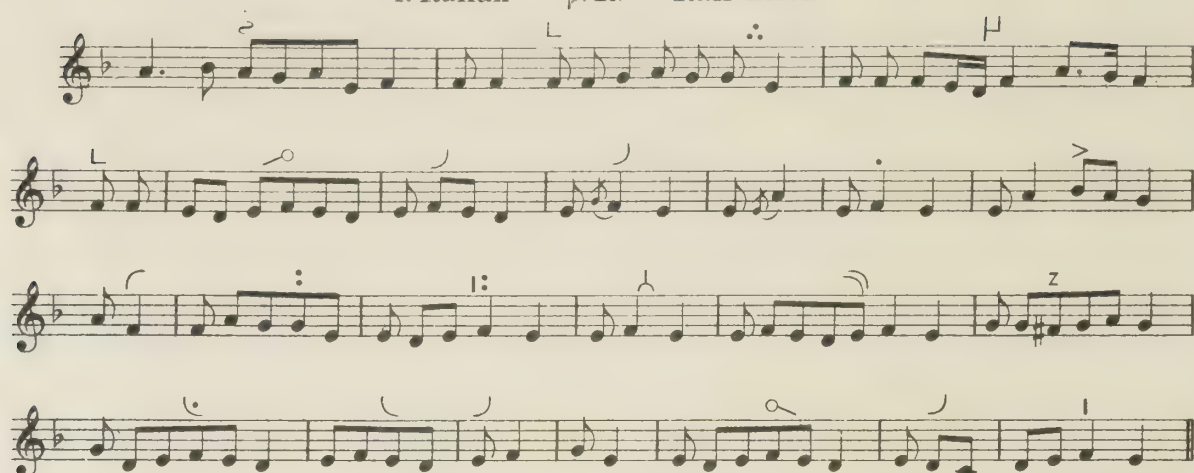
2. Lithuanian ליטאי Lithauisch



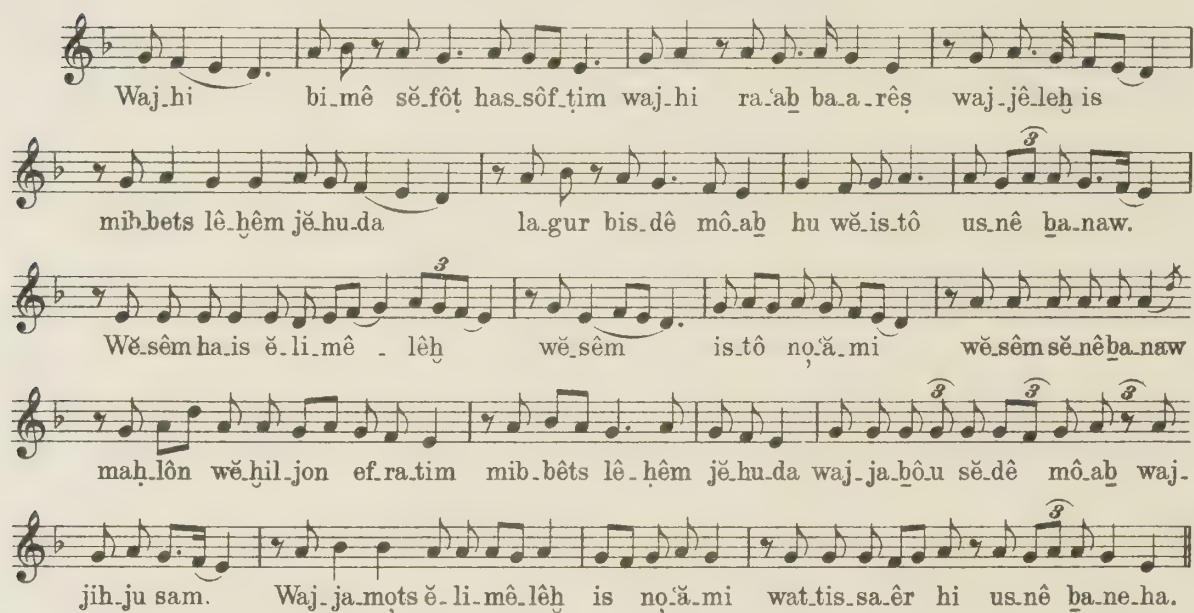
3. Sephardic (London) ספרדי לונדון



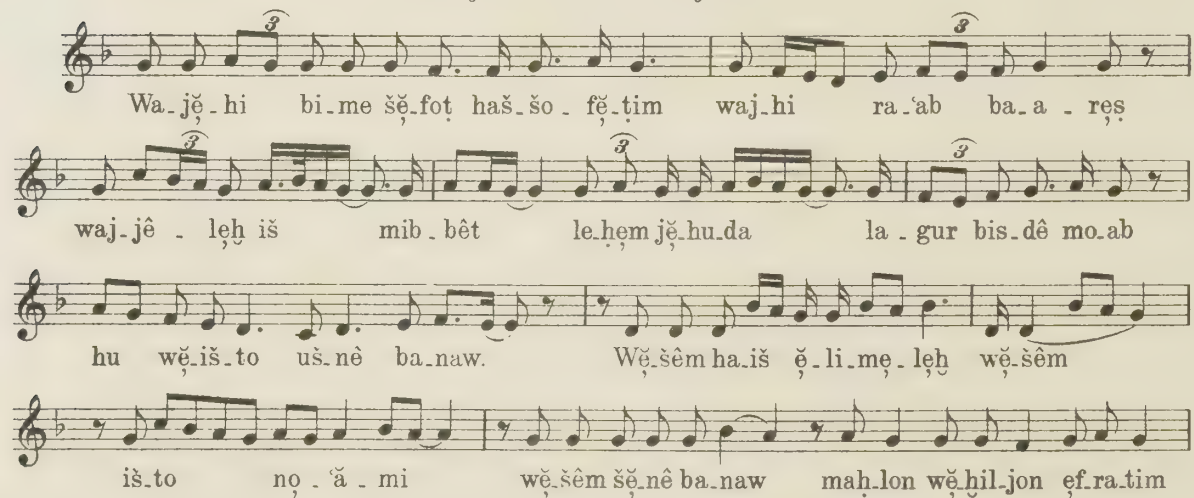
4. Italian אִטָּלְיָנִי Italianisch

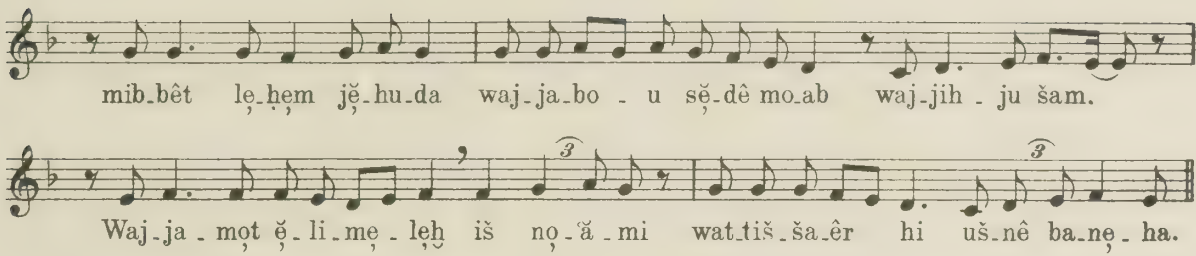


5. Moroccan מִרוֹקָנִי Marokkanisch

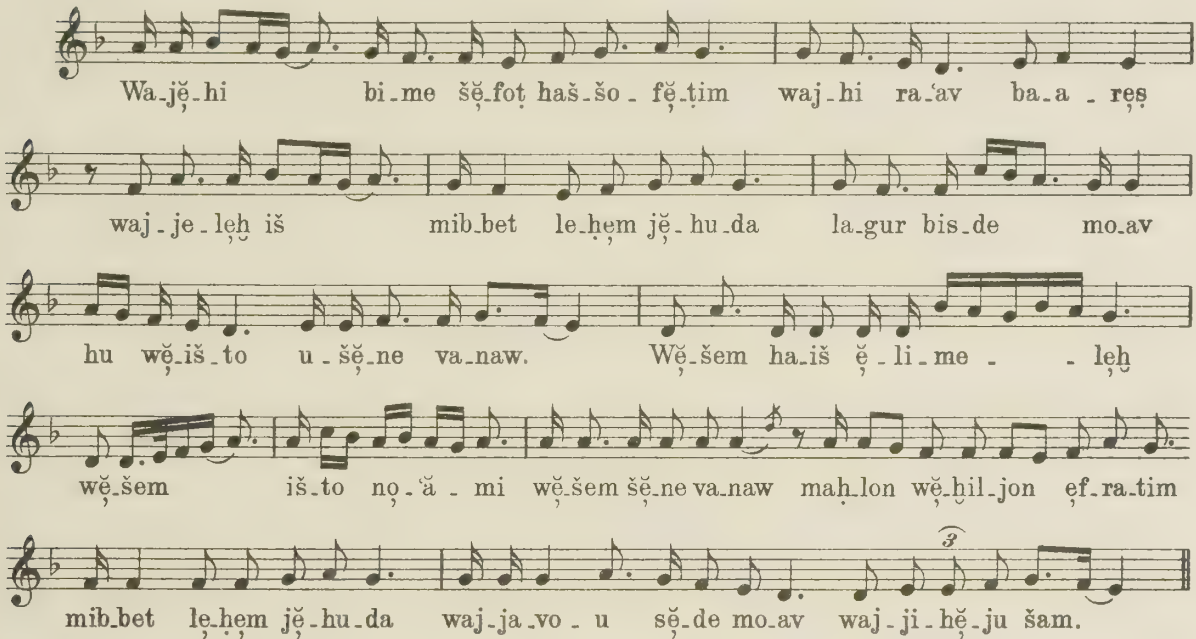


6. Syrian סִירִי Syrisch



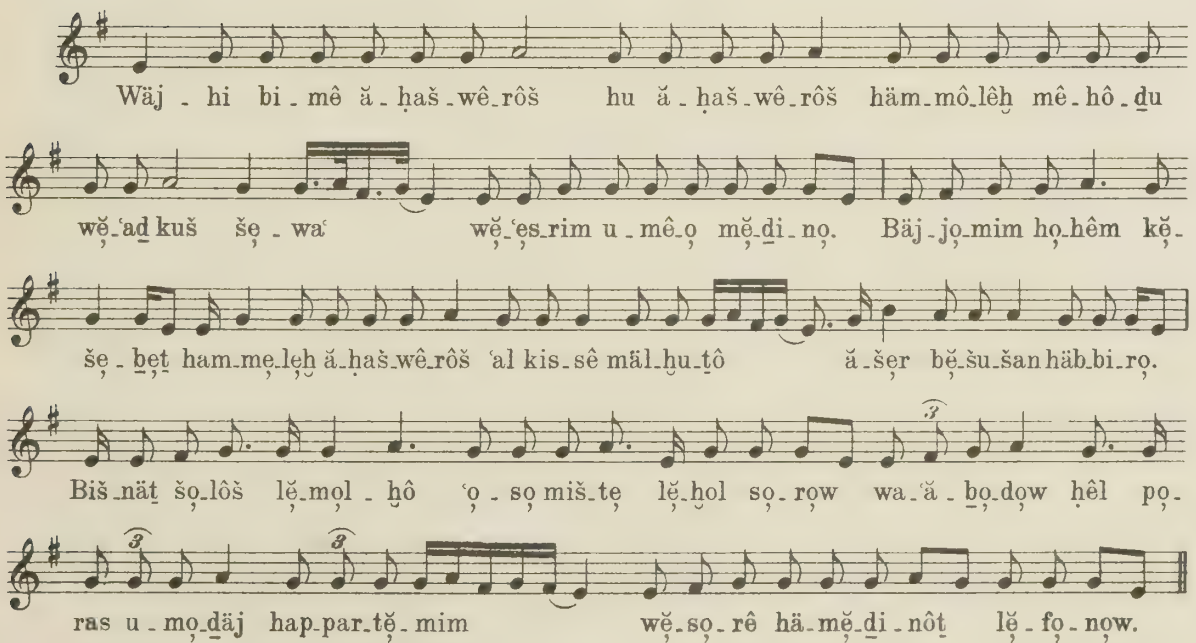


7. Sephardic (Egypt and Palestine) ספרדי מצרימטאי Sephard.(Egyption u. Palästina)



V Esther, אסתר

1. Jemenite ימנית Jemenitisch



2. Persian פֶּרְסִי Persisch

Vaj - hi bi - mê ă - haš - vē - ruš hu ă - haš - vē - ruš ha - mu - lêh mê - hu - du vē - ad

kuš še - va vē - es - rim u - mê ֶּֿ, mē - di - nֶּֿ, Ba - jֶּֿ, mim ho - hēm

kē - še - vet ha - me - leh ă - haš - vē - ruš al ki - sē mal - hu - tu ă - šer bē - šu - šan

ha - bi - rֶּֿ, Biš - nat šֶּֿ, lôš lē - mֶּֿ, hu ֶּֿ, - sֶּֿ, miš - te lē - hoֶּֿ, sֶּֿ, roֶּֿ, va - a - vo - doֶּֿ,

hēl po - ras u - moֶּֿ, daj ha - par - tē - mim vē - sֶּֿ, rē ha - mē - di - nut lē - foֶּֿ, - noֶּֿ, v.

Esther 8, 10. אֶסְתֵּר

3. Syrian סִירִי Syrisc

Waj - jih - tob bē - šēm ham - me - leh ă - haš - wē - rֶּֿ, š waj - jah - tom bē - ta - ba -

‘at ham - me - leh waj - jiš - lah sē - fa - rim bē - jad ha - ra - sim bas - su -

sim ro - hē - be ha - re - ֶּֿ, heš ha - ă - haš - tē - ra - nim bē - nē ha - ra - ma - him.

4. Moroccan מֹרֹקְנִי Marokkanisch

a. Waj - jih - tֶּֿ, b bē - šēm ham - me - leh ă - haš - wē - rֶּֿ, š waj - jah - tֶּֿ, m bē - ta - b.

ba - ‘ats ham - me - leh waj - jis - lah sē - fa - rim bē - jad ha - ra - sim bas - su -

sim rô - hē - bē ha - re - ֶּֿ, heš ha - ă - haš - tē - ra - nim bē - nē ha - ra - ma - him.

b. Waj - hi bi - mê ă - haš - wē - rֶּֿ, š hu ă - haš - wē - rֶּֿ, š ham - mô - lêh mê -

hō - du wě - ad kus se - ba wě - es - rim u - mê a mẽ - di - na. Baj - ja - mim ha - hêm kê -

se - bets ham - me - leh ă - has - wê - rôs 'al kis - sê mal - hu - tsô ă - ser bẽ - su - san hab - bi - ra.

Bis - nats sa - lôs lě - mōl - hō 'a - sa mis - te lě - hōl sa - raw wa - ă - ba - daw hêl

pa - ras u - ma - daj hap - par - tẽ - mim wě - sa - rê ha - mẽ - di - nôts lě - fa - naw.

5. Babylonian בבלי Babylonisch

Waj - hi bi - mê ă - has - wê - rôs hu ă - has - wê - rôs ham - mô - lêh mê - hô -

du wě - ad kuš șe - ba wě - es - rim u - mê a mẽ - di - na. Baj - ja - mim ha - hêm kê - șe - bẽ -

ham - me - leh ă - has - wê - rôs 'al kis - sê mal - hu - tō ă - șer bẽ - su - san hab - bi - ra.

Biš - nat ša - lôs lě - mōl - hō 'a - sa miš - tẽ lě - hōl sa - raw wa - ă - ba - daw, hêl

pa - ras u - ma - daj hap - par - tẽ - mim wě - sa - rê ha - mẽ - di - nôt lě - fa - naw.

6. Sephardic (Egypt and Palestine) ספרדי מצריכותאי Sephard. (Egypten u. Palästina)

Waj - hi bi - me ă - has - we - roš hu ă - has - we - roš ham - mo - leh

me - ho - du wě - ad kuš șe - ba wě - es - rim u - me - a mẽ - di - na.

Baj - ja - mim ha - hem kê - șe - vêt ham - me - leh ă - has - we -

roš 'al kis - se mal - hu - to ă - șer bẽ - su - san hab - bi - ra.

a)

7. Italian יִתְּלֵךְ Italienisch

Vaj - jě - hi bi - me ă - haš - we - roš hu ă - haš - we - roš ha - mo - leḥ me -
 ho - du vē - ad kuš še - va vē - es - rim u - me - a mē - di - na. Iš jě - hu -
 di ha - ja bē - šu - šan ha - bi - ra uš - mo mō - dē - haj bēn ja - ir
 bēn šim - i bēn kiš iš jě - mi - ni. Ba - ruḥ a -
 ta ă - do - naj ă - lo - he - nu mē - leḥ ha - o - lam še - a - sa
 ni - sim la - ă - vo - te - nu ba - ja - mim ha - hem ba - zē - man ha - zē.

8. Sephardic (Amsterdam) ספרדי אמסטרדם

Vaj - hi bi - me ă - haš - we - roš hu ă - haš - we - roš ha - mo - leḥ me - ho - du
 vē - ad kuš še - va vē - nges - rim u - me - a mē - di - na. Iš jě - hu - di ha - ja bē - šu - šan
 ha - bi - ra uš - mo mō - dē - haj bēn ja - ir bēn šim - gi bēn kiš iš jě - mi - ni.

9. Sephardic (London) ספרדי לונדון

Vaj - hi bi - me ă - haš - ve - roš hu ă - haš - ve - roš ha - mo -
 leḥ me - ho - du vē - ngad kuš še - vang vē - nges - rim u - me - a mē - di - na.

10. Carpentraz קרפנטראז

Va - jě - hi bi - me ă - haš - ve - roš hu ă - haš - ve - roš ha - mo -
 leḥ me - ho - du vē - ad kuš še - va vē - es - rim u - me - a mē - di - na.

11. Ashkenazie אשכנזי Aschkenasisch

Vaj. hi bi. mê ħ. haš. vē. roš hu ħ. haš. vē. roš

ha.mo.lêh mè.ho.du vē.ad kuš še - va vē.es.rim u. mê.ō mē.di. nō.

Ba.jō.mim hō.hēm kē.še - vess ha.me.leh ħ. haš. vē. roš al ki.sē mal.hu.sso

ħ. šer bē.šū.šan ha.bi.rō. Biš.nass šō.loš lē.mō. lē.hō ō. sō miš.te

lē.hōl sō.rōv va.ħ. vō. dov. Hēl pō.ras u.mō.daj ha.par.tē.

mim vē.sō.rē ha.mē.di.noss lē.fo. nōv. Va.jiš.lah sē.fo. rim

bē.jad hō.rō.tsim ba.su.sim ro.ħē.vē hō.re.ħēs hō.ħ. haš.tro.nim

bē.nē hō.ra.mō.ħim. Lē.hi.kō. hēl vē.la. ħ.mod al naf.šōm.

VI Psalm-Recitations, נוסחאות תהלים
*Psalm-Rezitationen*1. Sephardic (Oriental) ספרדי המזרח Sephard.(Orient.)
Psalm 91, 1-4. תהלים

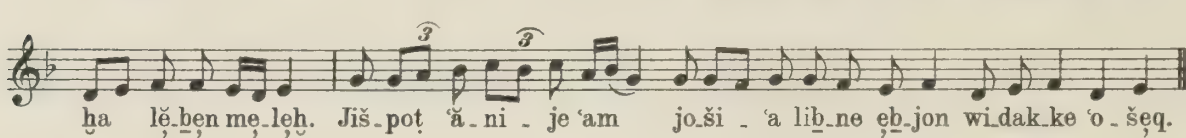
Jo. šeh bē.se - ter 'el. jon bē.sel šad.daj jit. lo. nan.

O.mar la. do.naj maħ.si um.šū. da. ti ħ. lo. haj ħē. taħ bo. Ki hu jaš.

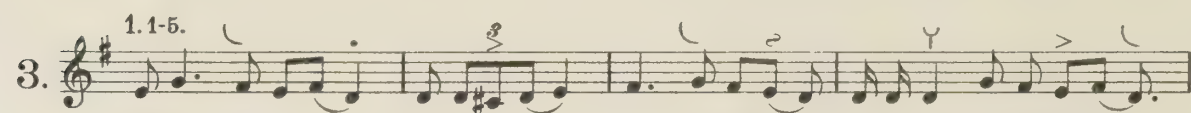
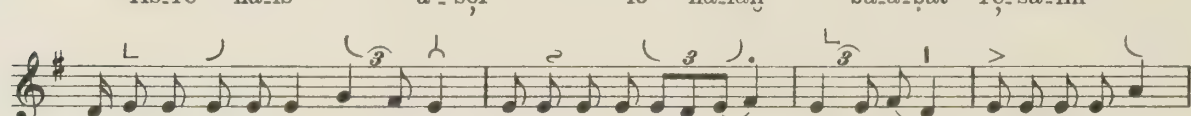
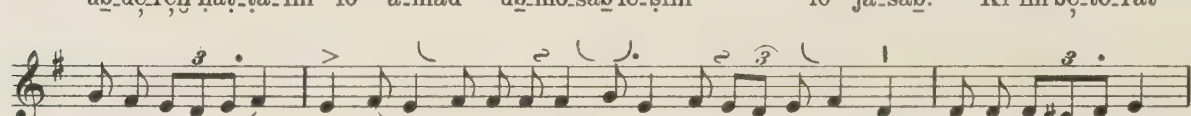
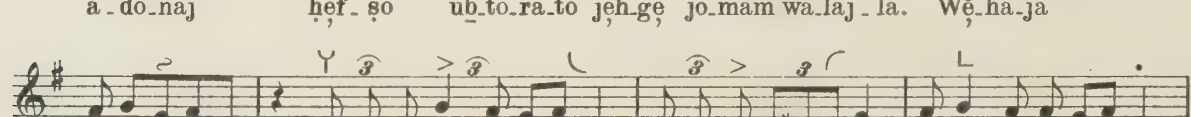
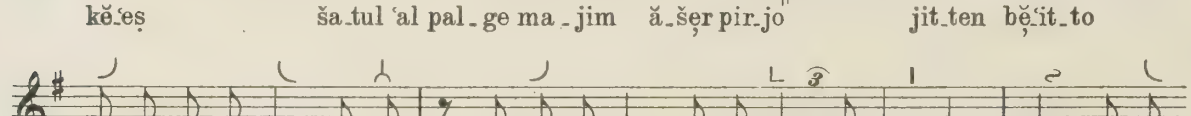
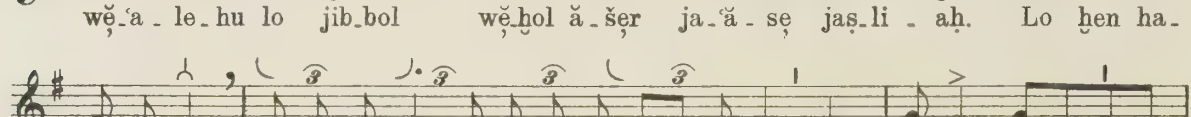
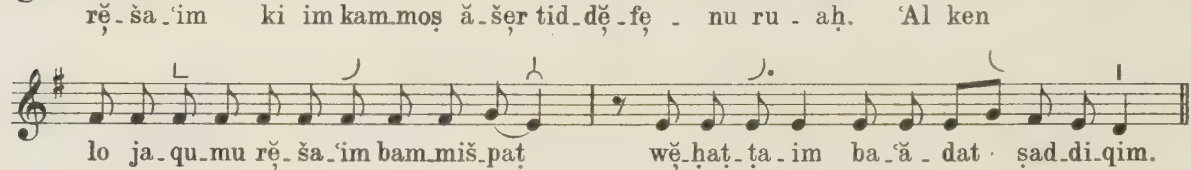
si. lē. ha mip.pah ja.quš mid.dē. bē.ħaw.wot. Bē.ħē. ra. to

ja. seh lah vē.ta. hat kē.na.faw tēħ.sē šin.na vē.so.ħe.ra ħ. mit.to.

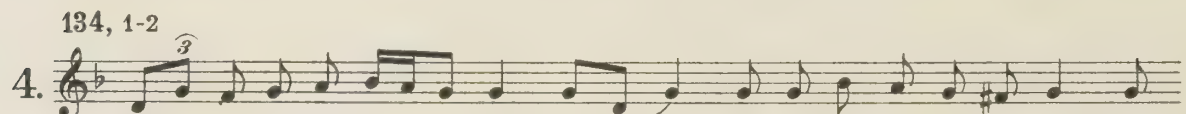
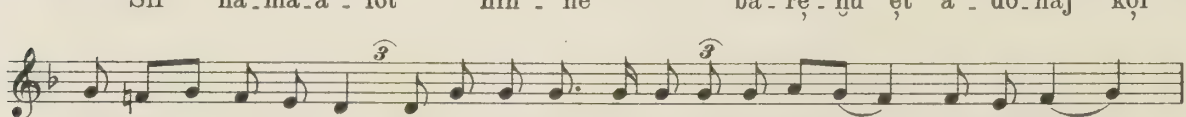
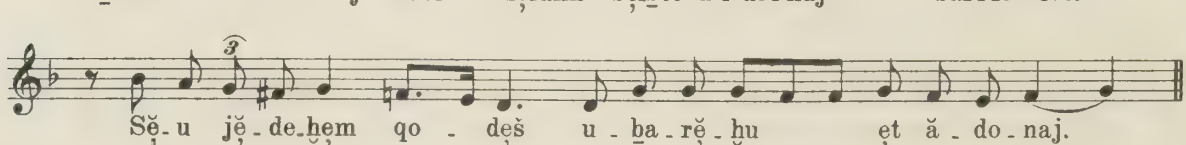
72. 1-3.

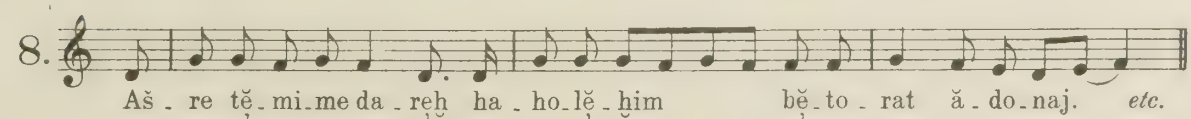
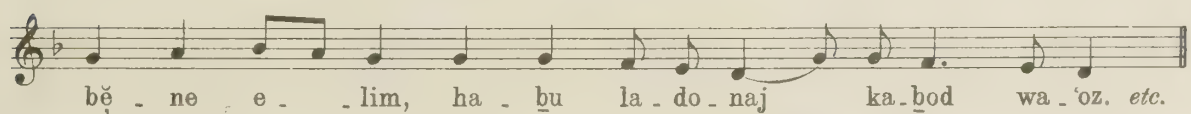
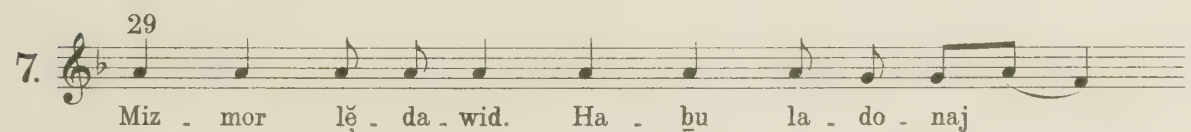
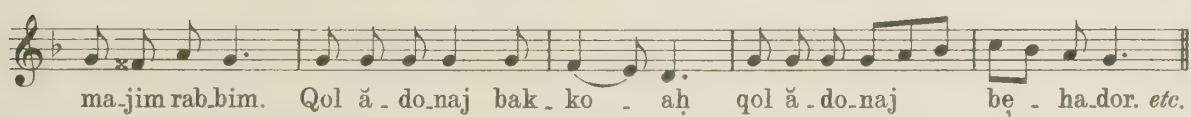
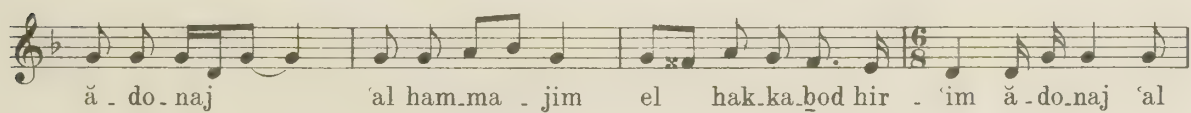
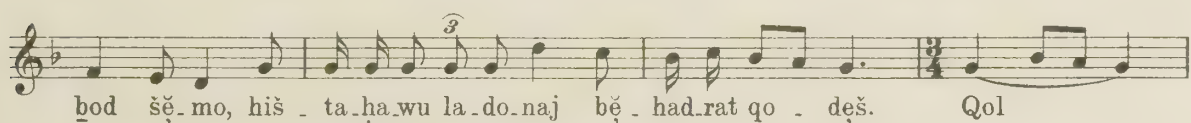
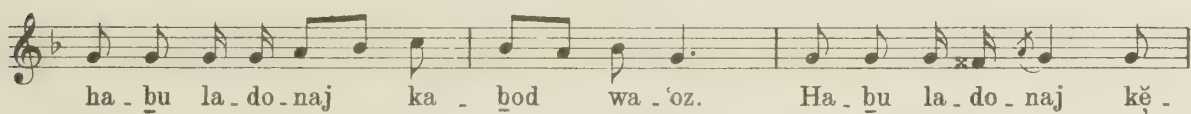
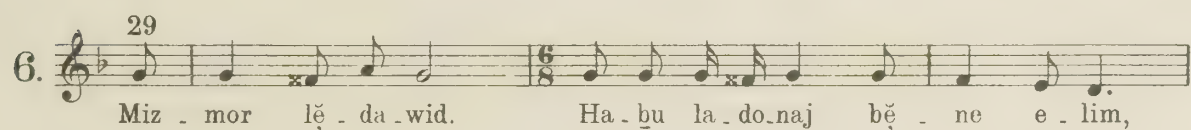
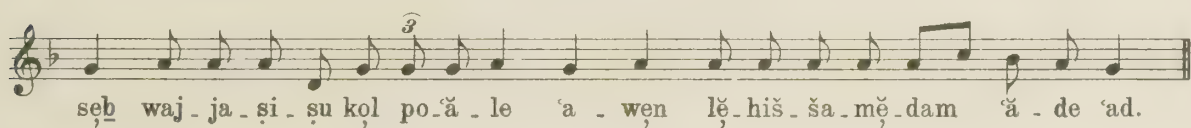
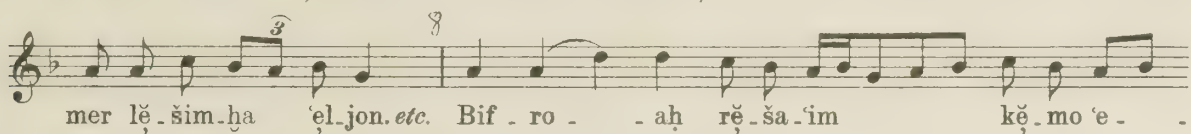
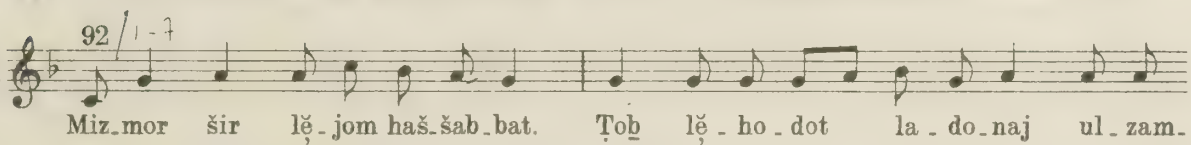
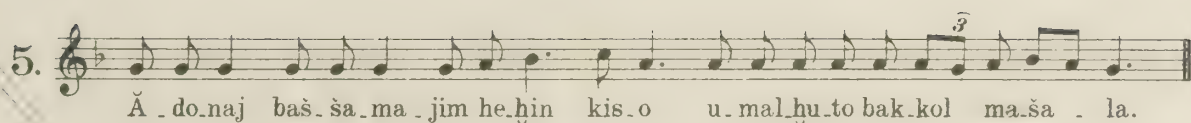
2.  Liš-lo-mo ě-lo-him miš-pa-te-ha lě-me-leh ten wě-sid-qa-tě-
 ha lě-ben-me-leh. Jiš-pot 'ă-ni-je 'am jo-ši-'a lib-ne eḥ-jon wi-dak-ke 'o-šeq.

1. 1-5.

3.  Aš-re ha-iš 'ă-šer lo ha-laḥ ba'ă-sat rě-ša'im
 ub-de-reḥ haṭ-ṭa-im lo 'a-mad ub-mo-šab-le-šim lo ja-šab. Ki im bē-to-rat
 'ă-do-naj heḥ-šo ub-to-ra-to jeh-ge jo-mam wa-laj-la. Wě-ha-ja
 kē'eš ša-tul 'al pal-ge ma-jim 'ă-šer pir-jo jit-ten bē'it-to
 wě'a-le-hu lo jib-bol wě-hol 'ă-šer ja-ă-se ja-š-li-aḥ. Lo ḥen ha-
 rě-ša'im ki im kam-moš 'ă-šer tid-dē-fe-nu ru-aḥ. 'Al ken
 lo ja-qu-mu rě-ša'im bam-miš-paṭ wě-haṭ-ṭa-im ba'ă-dat sad-di-qim.

134, 1-2

4.  Šir ha-ma'ă-lot hin-ne ba-rě-ḥu eṭ 'ă-do-naj koḥ
 'ab-de 'ă-do-naj ha-'o-mē-dim bē-bet 'ă-do-naj bal-le-lot.
 Sě-u jě-de-ḥem qo-deš u-ba-rě-ḥu eṭ 'ă-do-naj.



2. Persian פרסי Persisch

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1. Lam-na tse-ah al ha-gi-tit lě-ō - sōf, har-ni -
 nu lē-lu-him u - zē - nu hō-ri - u lē-lu-hē ja-ă - kuv.
 sē-u zim-rō u-tē-nu tuf ki-nur nō-im im nō - vėl. etc.

19

2. Lam-na tse - ah miz-mor lě-dō-vid. Ha-šō - ma - jim mē-sap -
 rim kē-vud ēl u - ma - ă - sē jō-dov ma-gid hō-rō - ki - a.
 Jum lē-jum ja-bi - a u - mēr vē-laj-lō lē-laj-lō jē-ha-ve dō - at. etc.

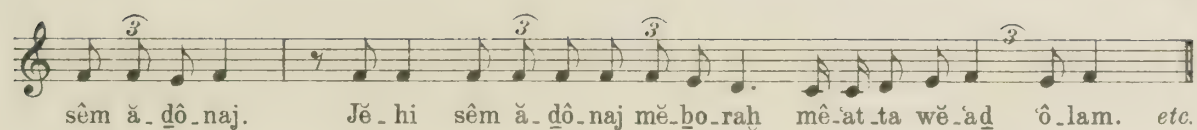
3. Moroccan מרוקני Marokkanisch

1. Miz-môr lē-da-wid, ha - bu la-dō-naj bē - nē ê-lim, ha - bu la-dō-naj ka -
 bōd wa'ōz, ha - bu la-dō-naj kē - bōd sē-mō, his.ta.hāwula-dō-naj bē-had-rats ô - deš.
 'Ōl ă-dō-naj 'al ham-ma-jim, ēl hak-ka-bōd hir - 'im ă-dō-naj 'al majim rab-bim. etc.

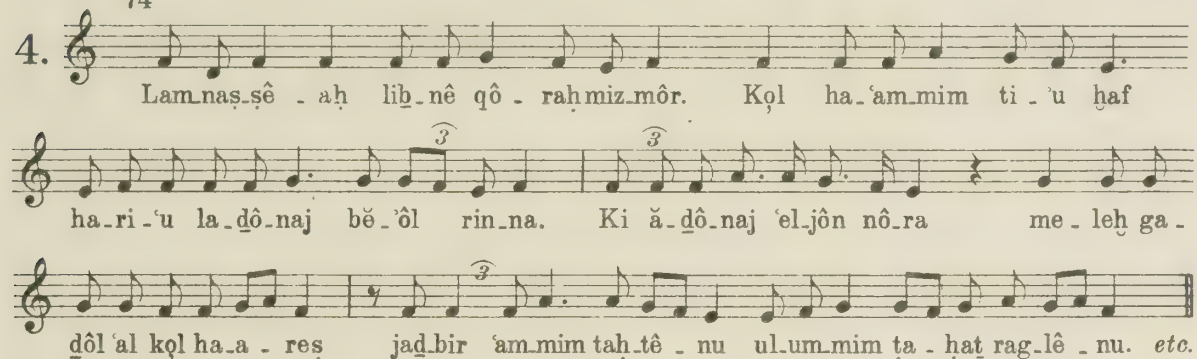
2. As-rē tē-mi-mē da-reh ha-hol-him bē-tso-rats ă-dō-naj, as-rē nôš-rē
 'ē - dō-tsaw bē-hol lēb jid-rē - su - hu. Af lô fa-ă-lu 'aw-la bid-ra-haw ha-la - hu. etc.

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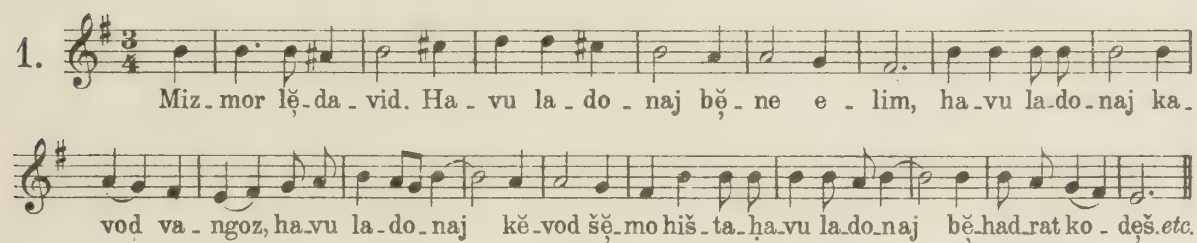
3. Ha-lē - lu - ja ha-lē - lu 'ah - dê ă-dō-naj ha-lē - lu ets



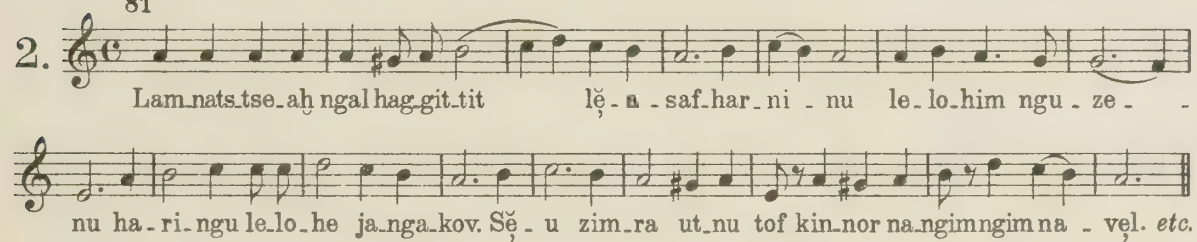
74



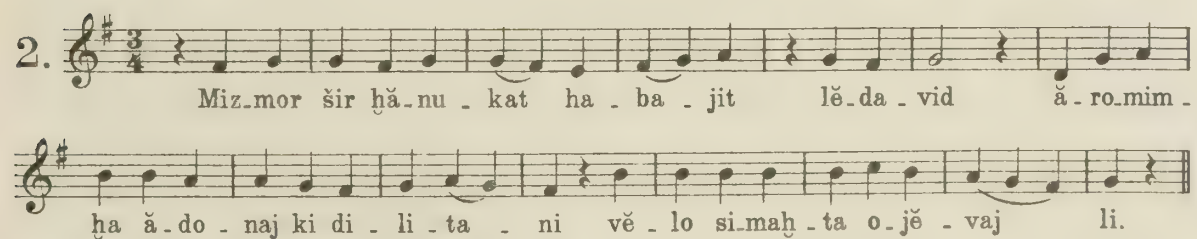
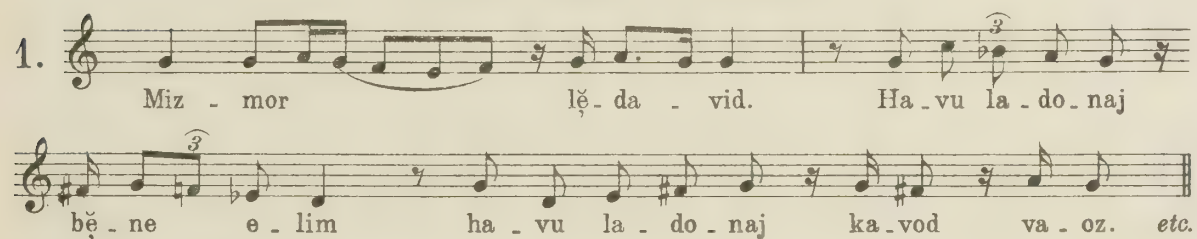
4. Sephardic (London) ספרדי לונדון


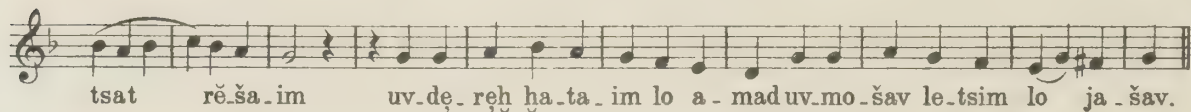


81

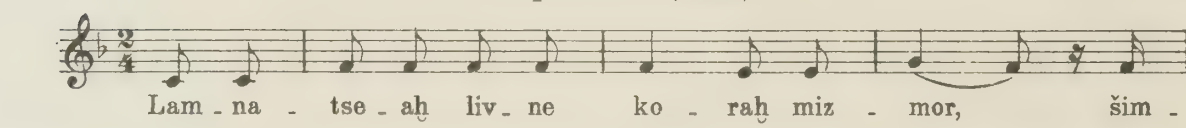
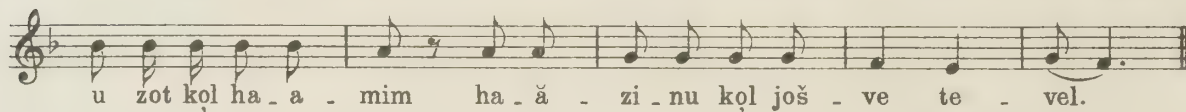


5. Italian ישראלי Italianisch



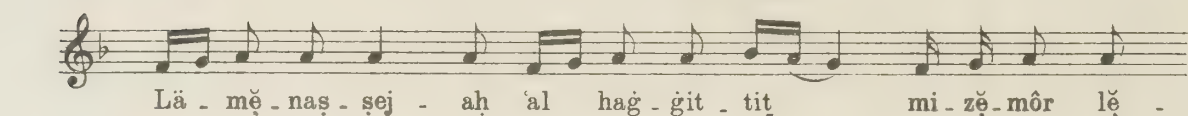
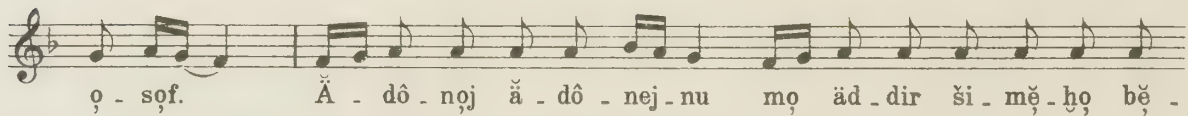
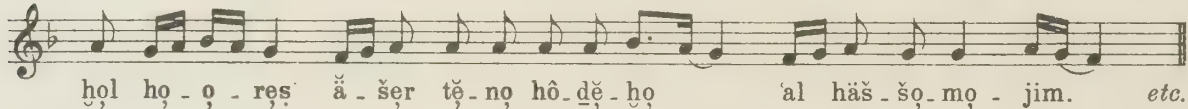
3.  Aš - re ha - iš a - šer lo - ha - lah ba - ă -
 tsat rě - ša - im uv - dę - reḥ ha - ta - im lo a - maḏ uv - mo - šav le - tsim lo ja - šav.

6. Carpentraz קרפנטראז

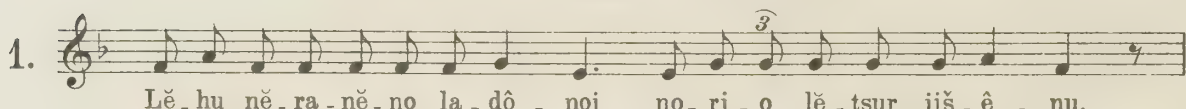
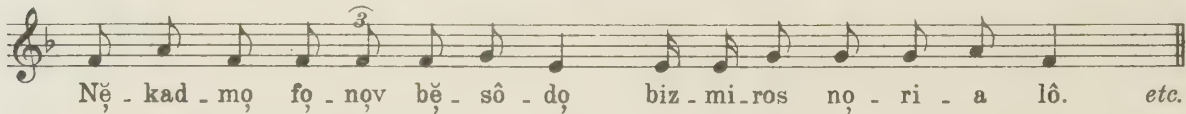
 Lam - na - tse - aḥ liv - ne ko - raḥ miz - mor, šim -
 u zot kol ha - a - mim ha - ă - zi - nu kol još - ve te - vel.

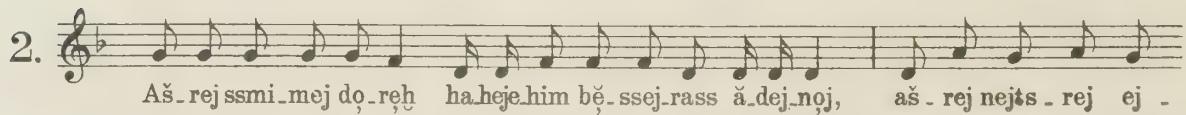
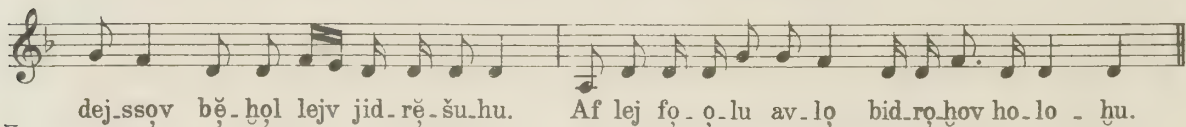
7.

7. Jemenite תימני Jemenitisch

 Lă - mę - naş - sej - aḥ 'al hağ - git - tit mi - zę - mōr lę -
 ọ - soḥ. Ā - dō - noj ā - dō - nej - nu mọ äd - dir ši - mę - ḥọ bę -
 ḥol ḥọ - ọ - reş ā - šer tę - nọ hō - dę - ḥọ 'al häş - şọ - mọ - jim. etc.

8. Ashkenazic אשכנזי Aschkenasisch

1.  Lę - ḥu nę - ra - nę - nọ la - dō - noj nọ - ri - ọ lę - tsur jiš - ê - nu.
 Nę - kad - mọ fọ - nọv bę - sō - dọ biz - mi - ros nọ - ri - a lô. etc.

2.  Aš - rej ssmi - mej dọ - reḥ ha - heje - him bę - ssej - rass ā - dej - nọj, aš - rej nejt - rej ej -
 dej - ssov bę - ḥol lejv jid - rę - šu - hu. Af lej fọ - ọ - lu av - lọ bid - rọ - ḥov ho - lo - ḥu.

VII Recitations of Proverbs, נְיִנוֹת מִשְׁלִי Sprüche-Rezitationen

69

Proverbs.

1. Syrian סורִי Syrisc

Miš.lê šē-lo-mo ben da-wid me-leḥ jis.ra-el. La.da-'at ḥoḥ-ma u-mu-sar
lē-ha-bin im-re bi-na. La-qa-ḥat mu-sar has.kêl še-deq u-miš-pat
u-mê-ša-rim. La-têt li-fē-ta-im ḥr-ma lē-na-'ar da-'at um-zim-ma. etc.

31, 10-13 2. Sephardic (Oriental) ספרדי המזרח Sephard.(Orientalisch)

E-šet ḥaj-jil mi-jim-ša wē-ra-ḥoq mi-pē-ni-nim miḥ-ra. Ba-ṭaḥ ba-lev ba-la
wē-ša-lal lo jeh-sar. Gē-ma-lat-hu tov wē-lo ra' kol jē-me ḥaj-je-ha. etc.

3. Moroccan מרוקני Marokkanisch

Ê-sets ḥaj-jil mi-jim-ša wē-ra-ḥoq mi-pē-ni-nim miḥ-ra. Ba-ṭaḥ ba-
lēb ba-la wē-sa-lal lô jeh-sar. Gē-ma-lats-hu tôḥ wē-lo ra' kôl jē-mē ḥaj-je-ha. etc.

VIII Intonations of Job, נְיִנוֹת אִיּוֹב Job-Intonationen

Job 3, 1-5 אִיּוֹב

1. Syrian סורִי Syrisc

A ḥā-re hēn pa-ṭaḥ ij-job et pi-hu waj-qal-lēl
et jo-mo. Waj-ja-'an ij-job waj-jo-mar. Jo-bad jom iw-wa-led bo
wē-hal-laj-la a-mar ho-ra ga-ber. Ḥaj-jom ha-hu jē-hi ḥo-šēḥ
al jid-rē-šē-hu ă-lo-hamim-ma'al wē-al to-fa' a-law nē-ha-ra. Jig-a-lu-hu
ḥo-šēḥ wē-ša-l-ma-wet tiš-kon a-law ă-na-na jē-ba-ă-tu-hu kim-ri-rē-jom.

2. Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

Waj - ja - 'an ij-jov waj-jo - mar. Jo - vad jom iw-wa - led bo
 wě_hal_laj - la a - mar ho - ra ga - ver. Haj-jom ha - hu jě . hi ho - šeh al jid - rě - še - hu ě -
 lo - hamim - ma - 'al wě . al to - fa ' a - law ně - ha - ra. Jig - a - lu - hu ho - šeh
 wě - šal - ma - wet tiš - kou ' a - law 'ă - na - na jě - va - tu - hu kim - ri - re jom.

3. Moroccan מרוקני Marokkanisch

A - hă - rê hên pa - tsah ij - jôb ets pi - hu waj - qal - lěl ets jô - mô.
 Waj - ja - 'an ij - job waj - jô - mar. Jô - bad jom iw - wa - led bô wě - hallaj - la a - mar
 hô - ra ga - ber. Haj - jôm ha - hu jě - hi ho - seh al jid - rě - sê - hu ě - lo -
 hamim - ma - 'al wě - al to - fa ' a - law ně - ha - ra. Jig - a - lu - hu hô -
 seh wě - šal - ma - wet tis - kon ' a - law 'ă - na - na jě - ba - 'ă - tsu - hu kim - ri - rê jôm.

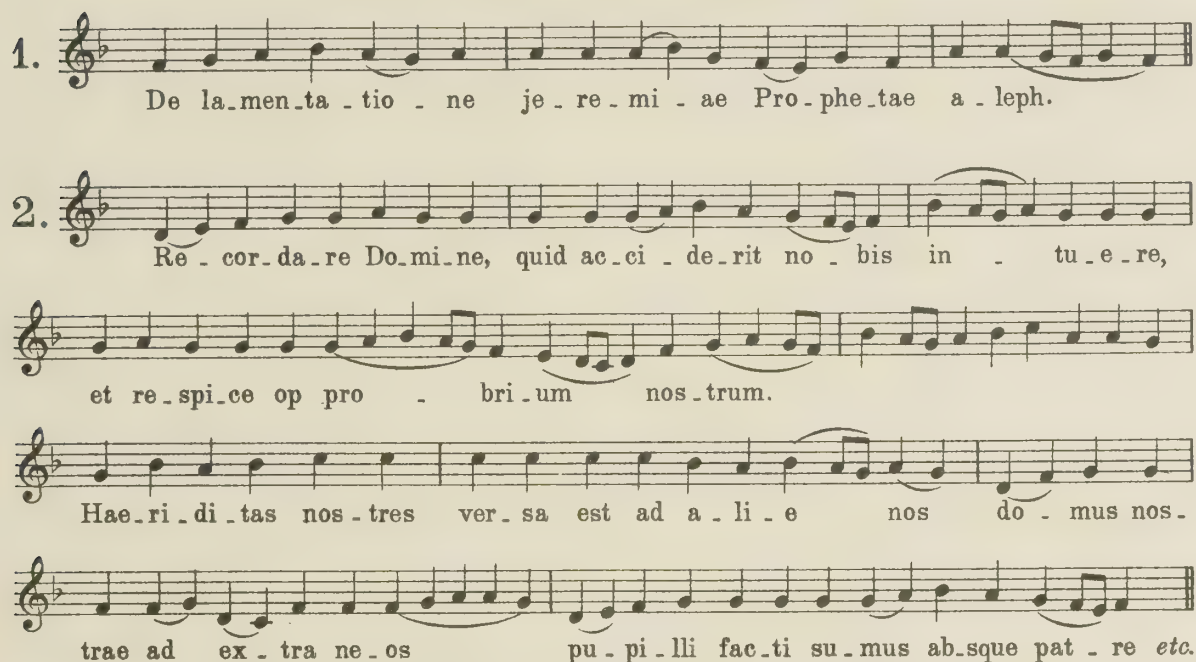
4. Sephardic (London) ספרדי לונדון

A - hă - re hên pa - tah ij - jov et pi - hu vaj - kal - lěl et jo - mô.
 Vaj - ja - an ij - jov vaj - jo - mar. Jo - vad jom iv - va - led bo
 vě - hallaj - la a - mar ho - ra ga - ver. Haj - jom ha - hu jě - hi ho - šeh
 al jid - rě - še - hu ě - lo - ha mim - ma - al vě - al to - fa a - lav ně - ha - ra.

5. Italian איטלקי Italienisch



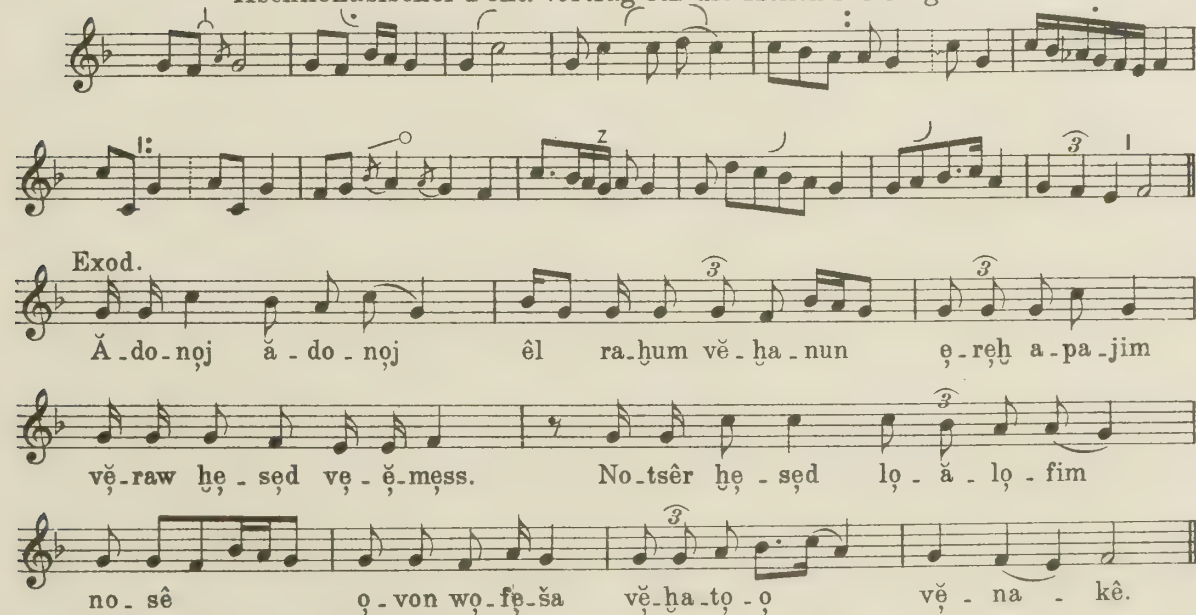
Lamentatione Jeremiae נגינות איכה לקטולים



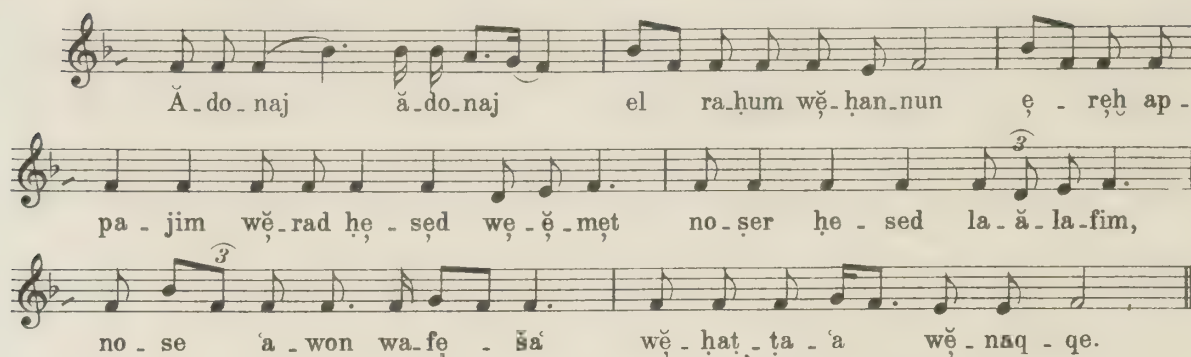
Ashkenazic Intonations of Pentateuch for the High Feasts

נגינות התורה לימים נוראים לאשכנזים

Aschkenasischer Pent. Vortrag für die Hohen Feiertage



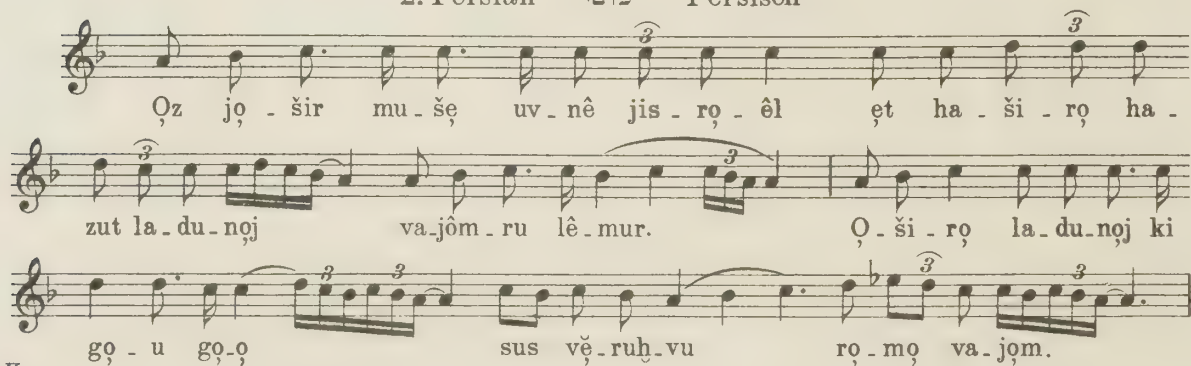
Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

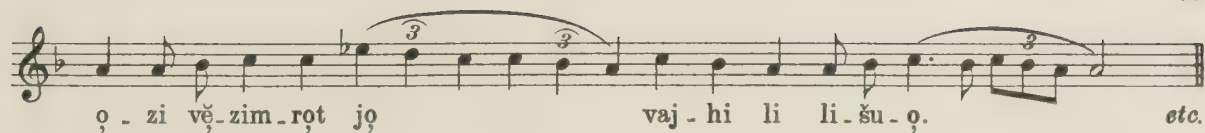
IX Těfilla-Recitations, נוסח התפלה
Tefilla-Recitationen

1. Jemenite תימני Jemenitisch

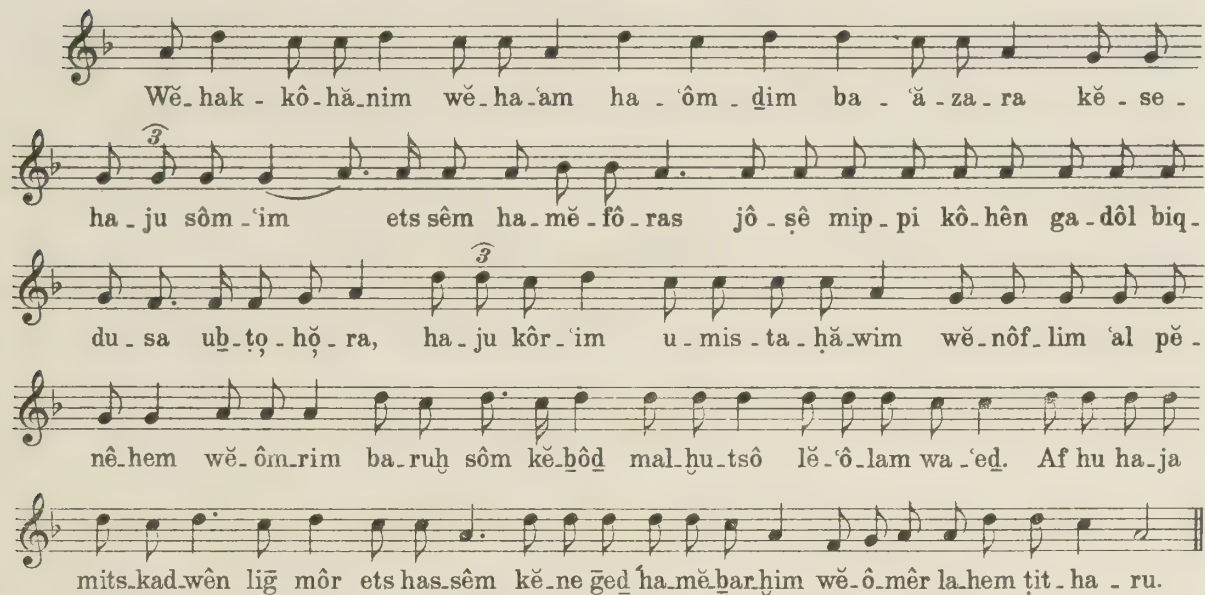


2. Persian פרסי Persisch

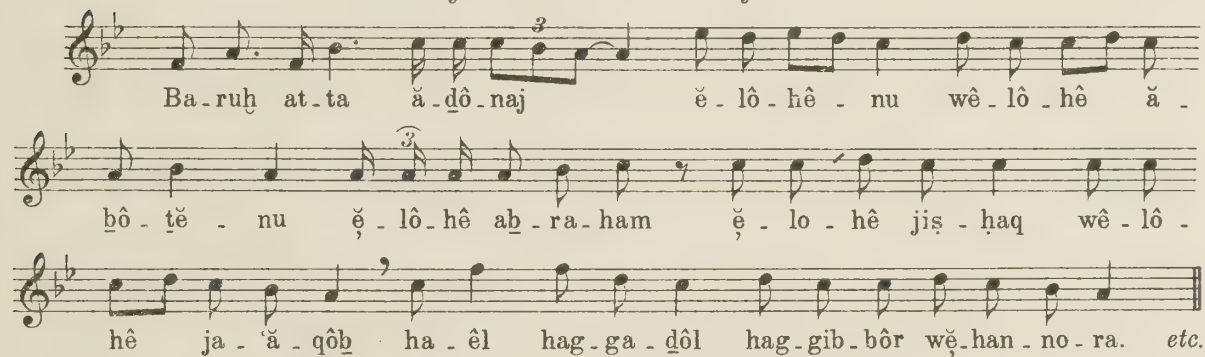




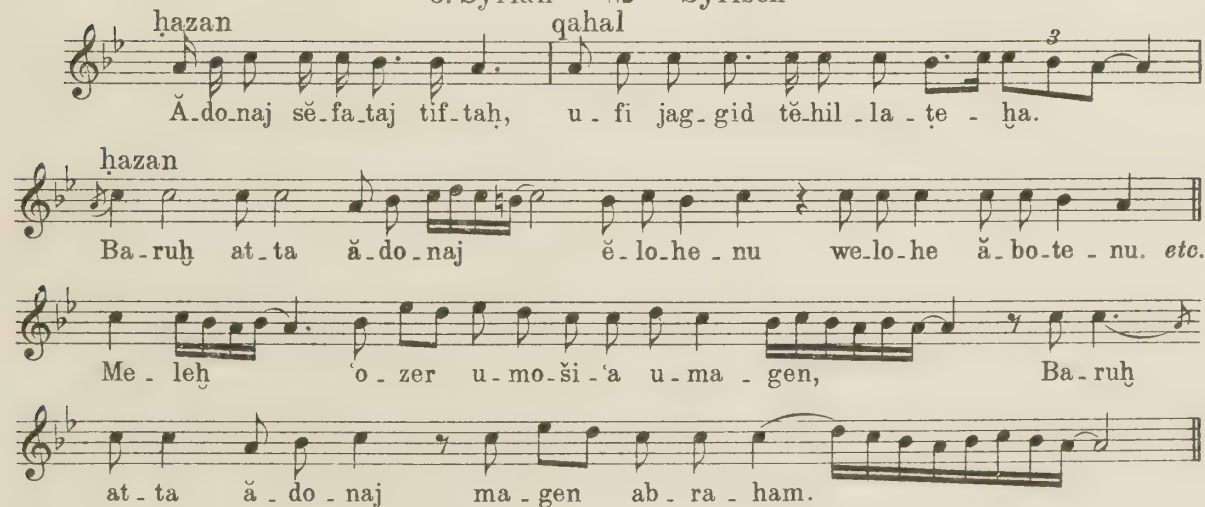
3. Moroccain מרוקני Marokkanisch



4. Babylonian בבלי Babylonisch



5. Syrian סורי Syrisch



6. Sephardic (Oriental) ספרדי המזרח Sephard.(Orientalisch)

Ba-ruh at-ta ă-do-naj ę-lo-he - nu ve-lo -
 he ă-vo-te - nu, ę-lo-he av-ra - ham ę-lo-he jis - haq ve-lo-he
 ja - qov. etc. Me-leh 'o-zer u-mo-si - 'a u-ma-gen. Ba-ruh at-ta
 ă-do-naj ma-gen av-ra - ham.

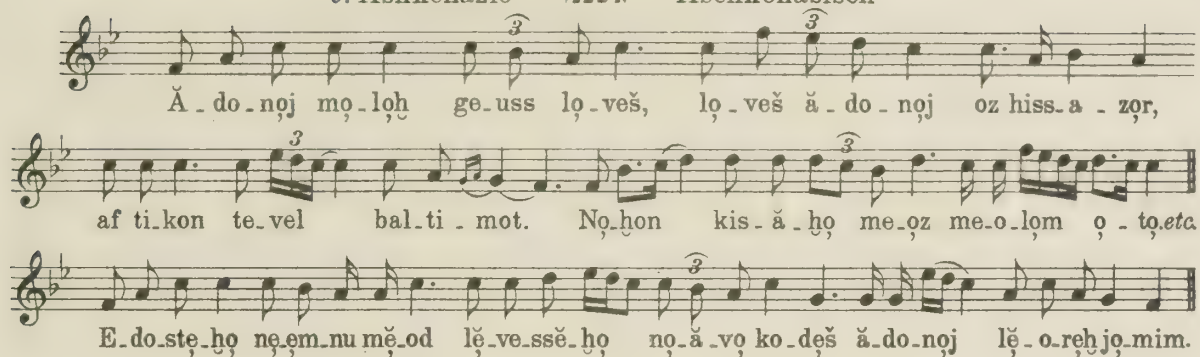
7. Italian איטלקי Italienisch

A - - - do-naj sę-fa-taj tif - taę u-fi ja -
 gid tę-hi-la - tę - ha. Ba-ruh a-ta ă-do - naj ę-lo-he-nu ve-lo-he ă-vo-te -
 nu, ę-lo-he av-ra - ham ę-lo-he jits-hak ve-lo-he ja - ă-kov ha - el ha-ga -
 dol ha-gi-bor vę - ha-no-ra etc. Ba-ruh a - ta ă-do-naj ma-gen av-ra-ham.

8. Sephardic (London) ספרדי לונדון

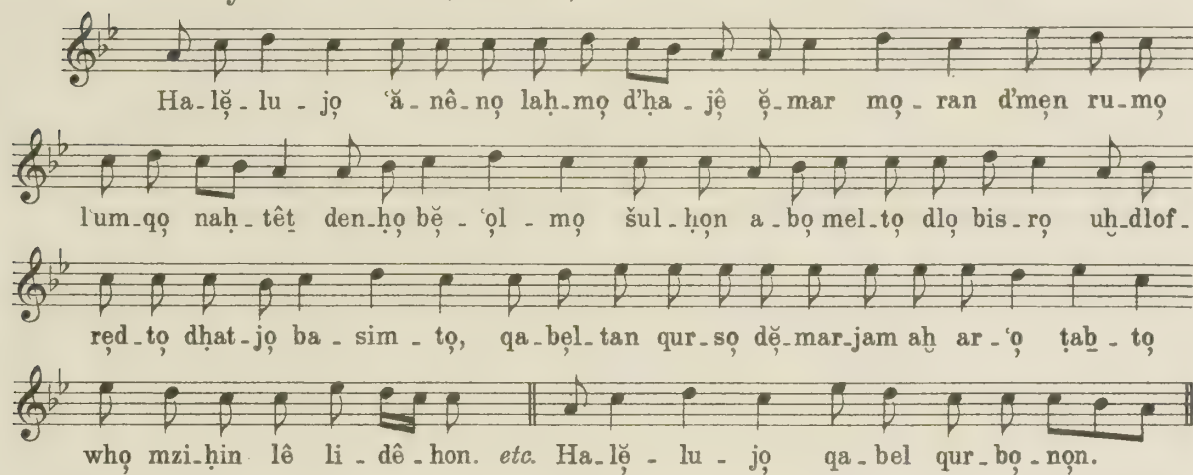
Ba - ruh at - ta ă-do-naj ę - lo-he - nu ve-lo-he ă -
 vo-te - nu, ę - lo-he av-ra-ham ę - lo-he jits-hak ve-lo-he jan-gă-kov
 ha-el hag-ga-dol hag-gib-bor vę-han-no-ra el ngel-jon go-mel
 hă-sa-dim to-vim ko-ne hak-kol vę-zo-her has-de a - vot u - me - vi
 go-el liv-ne vę-ne-hęm lę-ma-an sę-mo bę - a - hă - va.

9. Ashkenazic אשכנזי Aschkenasisch



Ā - do - noj mo - loh ge - uss lo - veš, lo - veš ā - do - noj oz hiss - a - zor,
 af ti - kon te - vel bal - ti - mot. No - hon kis - ā - ho me - oz me - o - lom o - to, etc.
 E - do - stē - ho ne - em - nu mē - od lē - ve - ssē - ho no - ā - vo ko - deš ā - do - noj lē - o - reh jo - mim.

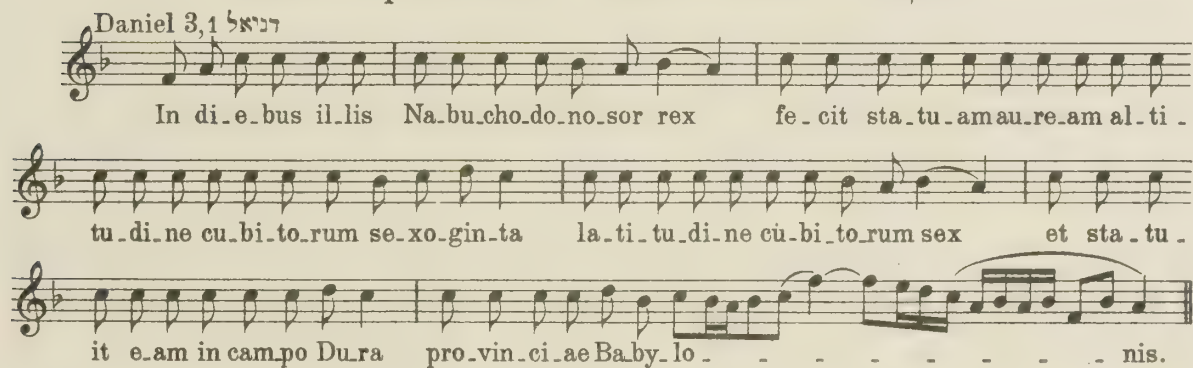
10. Syriac christian (Jakobites) נוסח הנוצרים הסוריים Jakobitisch



Ha - lē - lu - jo 'ā - nē - no lah - mo d'ha - jē ē - mar mo - ran d'men ru - mo
 lum - qo nah - tēt den - ho bē - 'ol - mo šul - hon a - bo mel - to dlo bis - ro uh - dlof -
 red - to dhat - jo ba - sim - to, qa - bel - tan qur - so dē - mar - jam ah ar - 'o tab - to
 who mzi - hin lē li - dē - hon. etc. Ha - lē - lu - jo qa - bel qur - bo - non.

11. Cantus Prophetiae XII^{ae} In Officio matutino. נוסח הקטולים

Daniel 3,1 דניאל 3,1

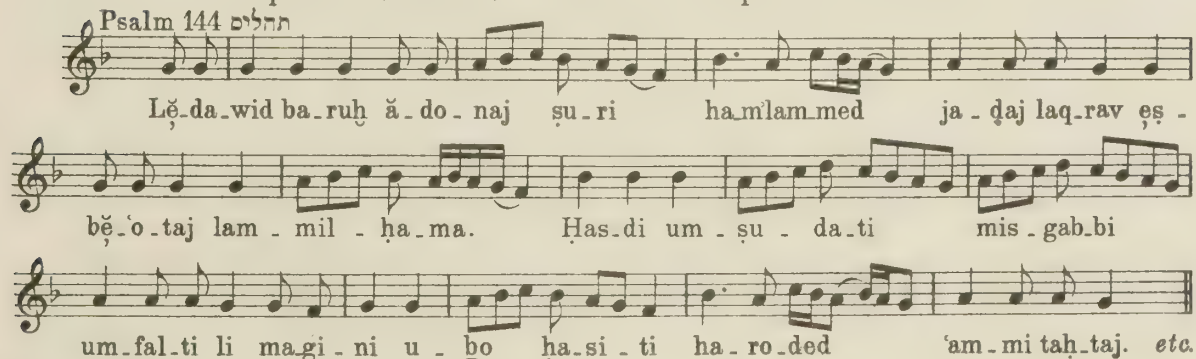


In di - e - bus il - lis Na - bu - cho - do - no - sor rex fe - cit sta - tu - ama - re - am al - ti -
 tu - di - ne cu - bi - to - rum se - xo - gin - ta la - ti - tu - di - ne cu - bi - to - rum sex et sta - tu -
 it e - am in campo Du - ra pro - vin - ci - ae Baby - lo - nis.

X Lēdawid baruh לרוד ברוך

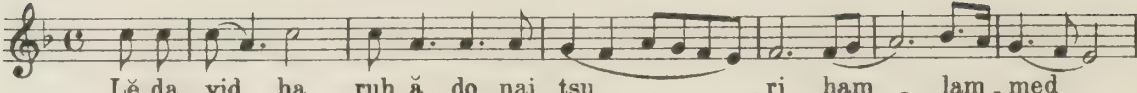
1. Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

Psalm 144 תהלים 144

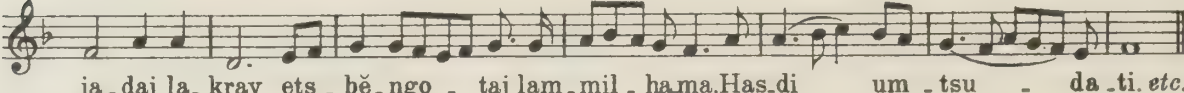


Lē - da - wid ba - ruh ā - do - naj šu - ri ha - m'lam - med ja - daj laq - rav eš -
 bē - 'o - taj lam - mil - ha - ma. Has - di um - su - da - ti mis - gab - bi
 um - fal - ti li ma - gi - ni u - bo ha - si - ti ha - ro - ded 'am - mi taḥ - taj. etc.

2. Sephardic (London) ספרדי לונדון

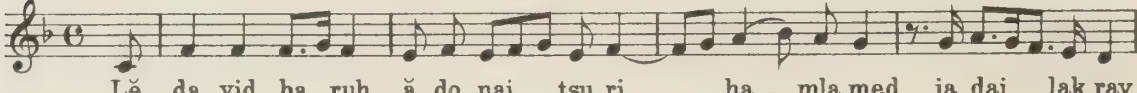


Lě - da - vid ba - ruḥ ă - do - naj tsu - - - ri ham - lam - med

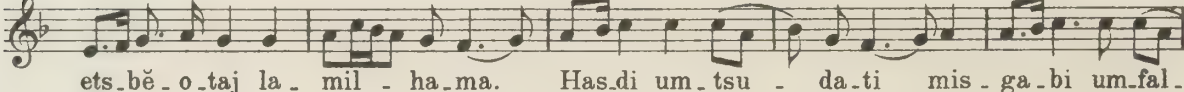


ja - daj la - krav ęts - bę - ngo - taj lam - mil - ḥama. Has - di um - tsu - da - ti. etc.

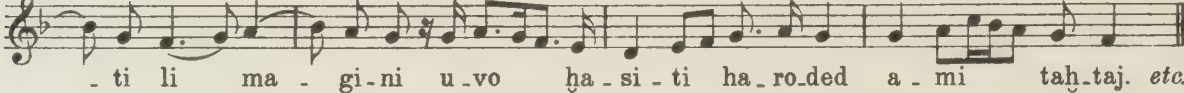
3. Italian איטלקי Italienisch



Lě - da - vid ba - ruḥ ă - do - naj tsu - ri ha - mla - med ja - daj lak - rav

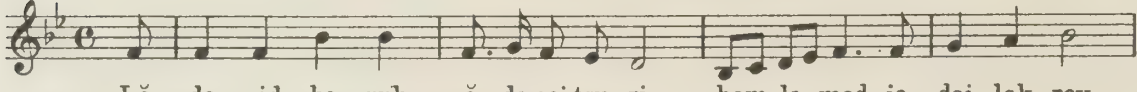


ęts - bę - o - taj la - mil - ḥa - ma. Has - di um - tsu - da - ti mis - ga - bi um - fal -

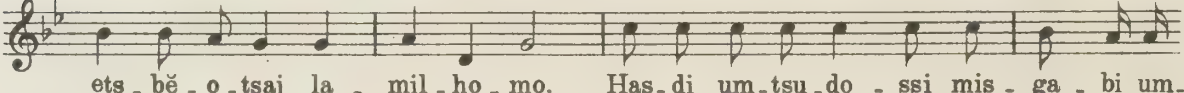


- ti li ma - gi - ni u - vo ḥa - si - ti ḥa - ro - ded a - mi taḥ - taj. etc.

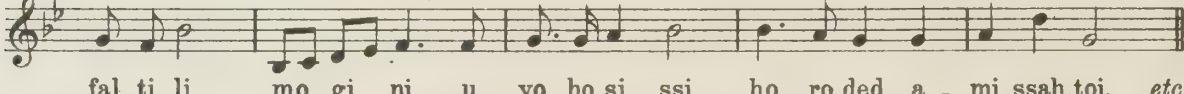
4. Ashkenazic אשכנזי Aschkenasisch



Lě - do - vid bo - ruḥ ă - do - noj tsu - ri ham - la - med jo - daj lak - roṽ

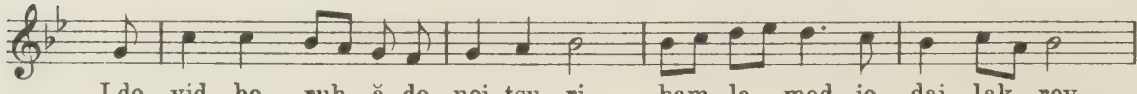


ęts - bę - o - tsaj la - mil - ḥo - mo. Has - di um - tsu - do - ssi mis - ga - bi um -

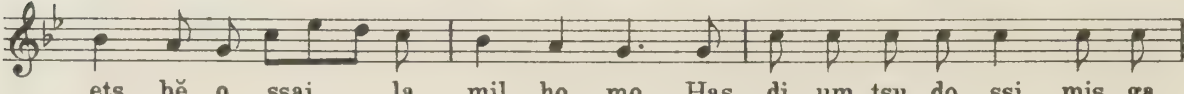


fal - ti li mo - gi - ni u - vo ḥo - si - ssi ḥo - ro - ded a - mi ssaḥ - toj. etc.

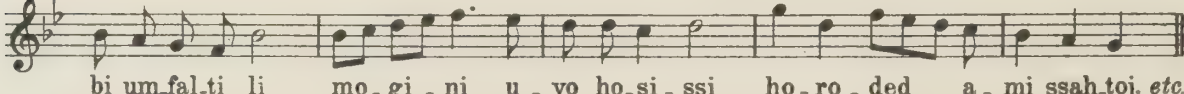
5. Ashkenazic (England) אשכנזי אנגליה Aschkenasisch (England)



Ldo - vid bo - ruḥ ă - do - noj tsu - ri ham - la - med jo - daj lak - roṽ



ęts - bę - o - ssaj la - mil - ḥo - mo. Has - di um - tsu - do - ssi mis - ga -



bi um - fal - ti li mo - gi - ni u - vo ḥo - si - ssi ḥo - ro - ded a - mi ssaḥ - toj. etc.

Sephardic (Oriental) ספרדי המזרח Sephard.(Orientalisch)

hazan

Ā-do-naj bě-qol šo - far jaš - mi - 'a

jě - šu - 'a lě qab - beš se fě - zu - ra bě - vo hez - jon tē - šu - 'a.

qahal

'A - la ę - lo - him bit - ru - 'a ā-do-naj bě-qol šo - far.

Italian איטלקי Italienisch

Ā-do-naj bě - kol šo - far kol mi - ša - ma - jīm al har ha -

ko - deš vē - al jě - ru - ša - la - jīm vē - az ka - nat jě - mi - nę - ha tē - hi kę - mē -

roš nę - tu - a. A - la ę - lo - him bit - ru - a ā-do-naj bě - kol šo - far.

Moroccain מרוקני Marokkanisch

Ā - dō - naj bě - qōl sō - far jas - mi - 'a jě - su - 'a lě -

qab - bēs se fě - zu - ra, bě - bō hez - jōn tē - su - 'a.

'A - la ę - lô - him bits - ru - 'a ā - dō - naj bě - qōl so - far.

Sephardic (London) ספרדי לונדון

Ā - do - naj bě - kol šo - far jaš - mi - nga jě - šu - nga lě - ka - bēts se fě -

zu - ra bě - vo hez - jon tē - šu - a a - la ę - lo - him bit - ru - nga.

Carpentraz קרפנטראז

A - do - naj bē kol šo - far jas - mi - - - - -
 - - - - - a jē - šu - a lē - ka - betz se fē - zu - ra bē - vohez.
 jon tē - šu - a, a - la ē - lo - him bit - ru.
 a ă - do - naj bē - kol šo - far.

Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

hazan
 An - na bē - qor - e - nu lē - qol šav - e - nu
qahal *hazan* *qahal*
 ă - do - naj šē - ma - 'a. Dē - va - rim la - qah - ti. Šē - ma' ă - do - naj.

Moroccain מרוקני Marokkanisch

An - na bē - qor - e - nu lē - qol saw - 'e - nu ă -
 dô - naj sē - ma - - - - 'a. Dē - ba - rim la - qah - tsi - ma' ă - dô - naj.

Sephardic (London) ספרדי לונדון

An - na bē - qor - e - nu lē - kol šav - e - nu,
 ă - do - naj šē - ma - nga. Dē - va - rim la - kah - ti, šē - mang ă - do - naj.

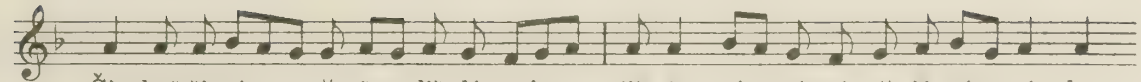
Italian איטלקי Italienisch


A - - na bē - qor - e - nu lē - kol šav - e - nu,
 ă - do - naj šē - ma - a. A - na bē - ra - hă - me - ha ă - von bits - e - nu,
 ă - do - naj sē - la - ha, dē - va - rim la - kah - ti, šē - ma ă - do - naj.

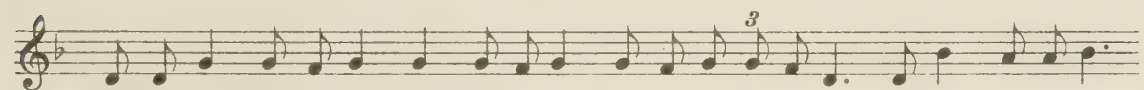
| | | |
|--|--------------------|-------------|
| I. Sabbath | No. 1—5 | שבת |
| II. Feasts (Festtage) | - 6—26 | מועדים |
| III. Sēlihot | - 27—47 | סליחות |
| IV. High Feasts (Hohe Feiertage) | - 48—93 | ימים נוראים |
| V. Qīnot | - 94—106 | קינות |

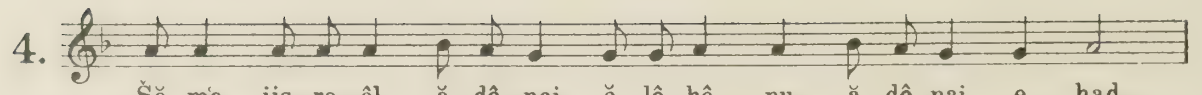
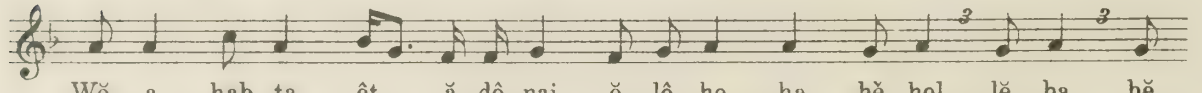
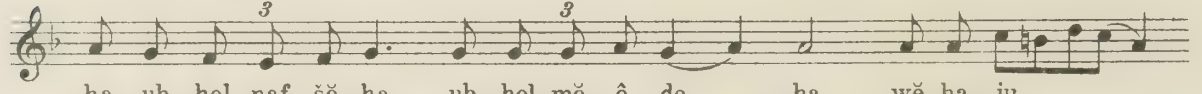
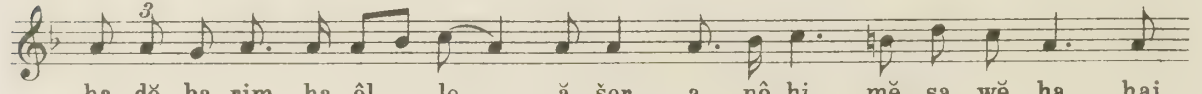
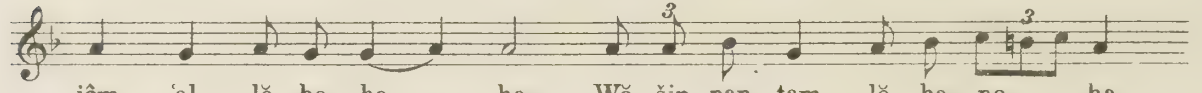
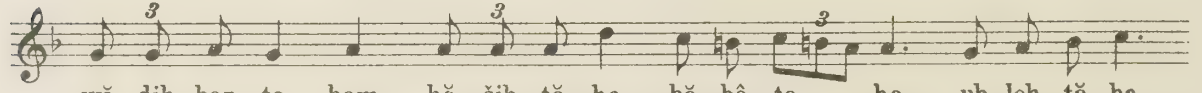
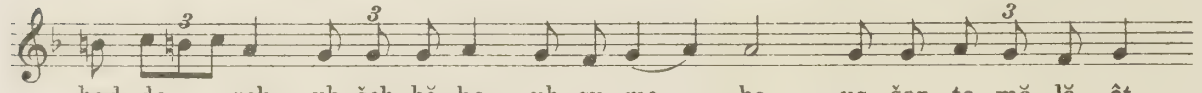

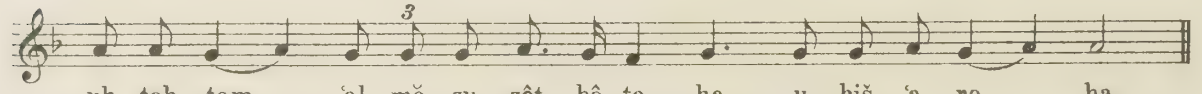
| | | |
|-----------------------------|---------------------|--------|
| Šēbahôt | - 111—164 | שבחות |
| Appendix (Anhang) | - 165—194 | נוספות |

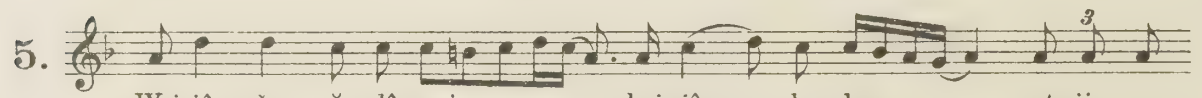

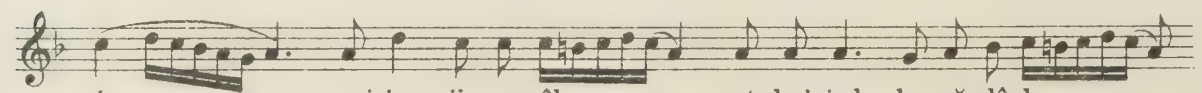
I Sabbath, שבת

1. 
 Šir haš.ši-rim ă-šer liš-lô-mô, jiš-ša-qê-ni mi-ně-ši-qôť pi-hu
 ki tô-bim dô-de-ħa mij-ja-jin. lě-rê-aħ šě-ma-ne-ħa tô-bim šě-men tu-
 raq šě-me-ħa 'al kên 'ă-la-môť 'ă-hê-ħu-ħa. Moš-ħê-ni a-ħă-re-
 ħa na-ru-ša ħě-bi-a-ni ham-me-leħ ħă-da-raw na-ġi-la wě-nis-mě-
 ħa baħ, naz-ki-ra dô-de-ħa mij-ja-jin, mê-ša-rim 'ă-hê-ħu-ħa. etc.

2. 
 Bô-i bě-ša-lôm 'ă-te-reť ba-ă-la gam bě-rin-na,
 bě-sim-ħa ub-ša-ħă-la, tôħ ę-mu-nê 'am sě-ġu-la
 bô-i ħal-la, bô-i ħal-la, bô-i ħal-la šab.bat mal-kě-ta.

3. 
 Waj-ħul-lu haš-ša-ma-jim wě-ha-a-reš wě-ħol sě-ba-am, waj-ħal ę-lo-him
 baj-jom haš-bi-'i mě-laħ-tô 'ă-šer 'a-sa, wayjiš-bôť baj-jôm ha-šě-bi-'i mik
 kôl mě-laħ-tô 'ă-šer 'a-sa. Waj-ħa-reħ ę-lô-him ęť-jôm haš-bi-'i waj-qad-děš ô-
 tô ki bô-ša-bat mik-kôl mě-laħ-tô 'ă-šer ba-ra ę-lô-him la-ă-sôť.

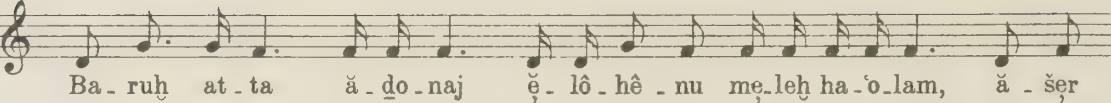
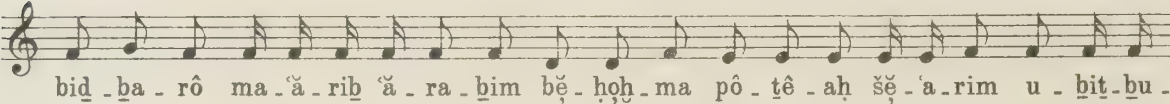

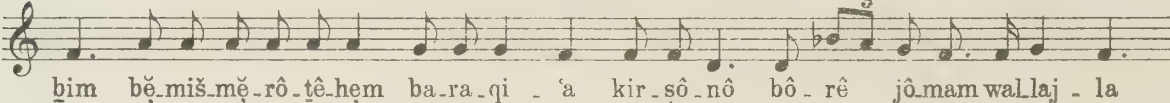
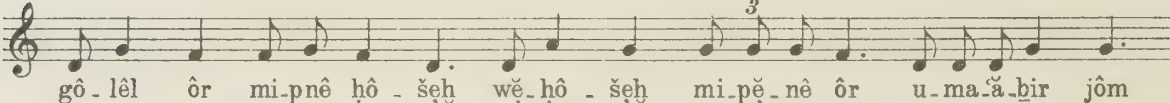
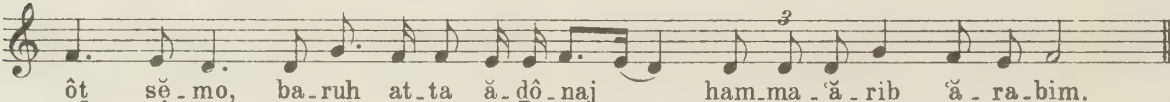
4. 
 Še - má jis - ra - êl ă - dô - naj ẹ - lô - hê - nu ă - dô - naj ẹ - hăd.

 Wẹ - a - hab - ta êt ă - dô - naj ẹ - lô - hẹ - ha bẹ - họt lẹ - ba - bẹ -

 ha ub - họt naf - šẹ - ha ub - họt mẽ - ô - de - ha, wẹ - ha - ju

 ha - dẹ - ba - rim ha - êl - lẹ ă - šer a - nô - hi mẽ - sa - wẹ - ha haj -

 jôm 'al lẹ - ba - hẹ - ha. Wẹ - šin - nan - tam lẹ - ba - ne - ha

 wẹ - dib - bar - ta bam bẹ - šib - tẹ - ha bẹ - bê - tẹ - ha ub - leh - tẹ - ha

 bad - de - reh ub - šoh - bẹ - ha ub - qu - mẽ - ha uq - šar - ta - mẽ lẹ - ôt

 'al ja - de - ha wẹ - ha - ju lẹ - tô - ta - fôt bên - ê - ne - ha

 uh - tab - tam 'al mẽ - zu - zôt bê - tẹ - ha u - biš - 'a - re - ha.

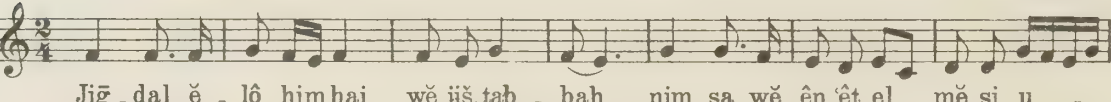
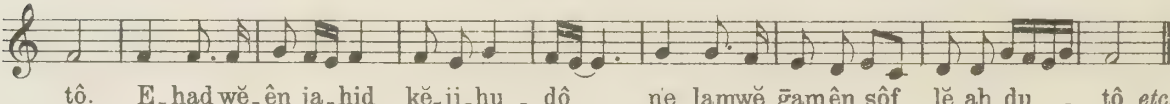
5. 
 Waj - jô - ša ă - dô - naj baj - jôm ha - hu ẹt jis - ra -

 êl mij - jad miš - ra - jim, waj - jar jis - ra - êl ẹt miš - ra - jim mêt 'al sẹ - fat haj -

 jam, waj - jar jis - ra - êl ẹt haj - jad ha - gẹ - dô - la


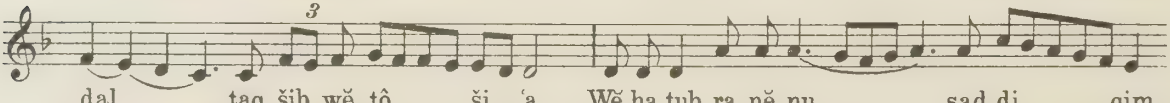
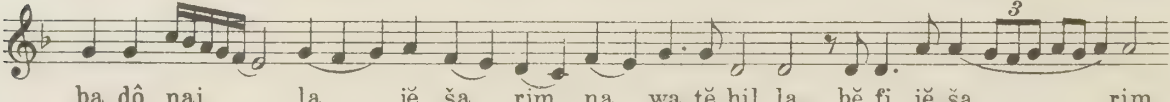
ă-şer 'a-sa ă-dô-naj bĕ-miş-ra - jim waj-ji - rĕ-u ha-'am ęt ă-dô -
 naj waj-ja - ă mi - nu ba-dô-naj ub-mô-şę 'ab-dô.
 Az ja-şir mô-şę ub-nĕ jis-ra-êl ęt haş-şi - ra haz-zôt la-dô-naj
 waj-jô - mĕ-ru lê-môr. A-şi - ra la-dô-naj ki ga-ô, ga-a sus wĕ - rô -
 hĕ-bô ra-ma baj-jam. 'O-zi wĕ zim-raĭ ja waj-hi li li - şu'a.
 Zę ê-li wĕ-a-nĕ-wĕ - hu ĕ-lô-hĕ a-bi wa-ă-rô-mĕ-mĕn - - hu.
 Ă-dô-naj iş mil-ĥa-ma, ă-dô-naj şĕ-mô. Mar-kĕ-bôt par -
 ô wĕ-hĕ-lô ja-ra-baj-jam u-mib-ĥar şa-li-şaw tu-bĕ-u bĕ-jam
 suf. tĕ-hô-môt jĕ-ĥas - ju-mu, ja-rĕ-du bim-sô-lôt kĕ-mô
 a - - ben. Jĕ-mi-nĕ-ĥa ă-dô-naj nĕ-da-ri ĥak-kô - aĥ, jĕ-min-
 ĥa ă-dô-naj tir-'aş ô-jĕb. Ub-rô-bĕ gĕ-ô - nĕ-ĥa ta-ĥă-rô-sĕ qa -
 mĕ - ĥa, tĕ-şal-la-ĥĕ ĥă-rô-nĕ-ĥa jô-ĥă-lê - mô kaq-qaş. etc.

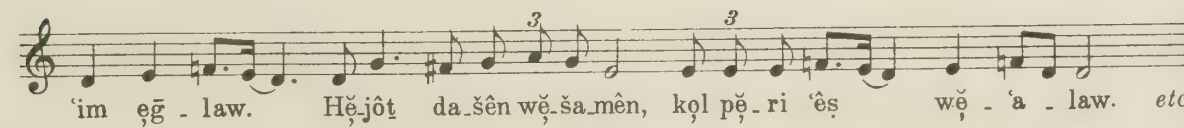
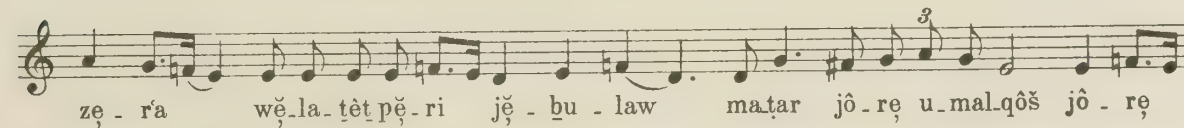
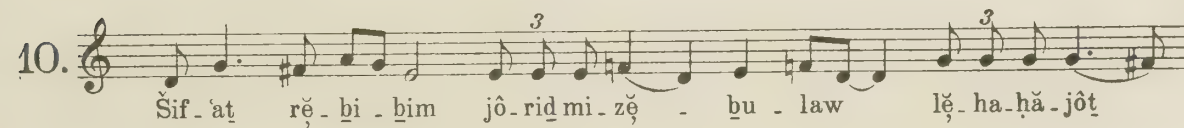
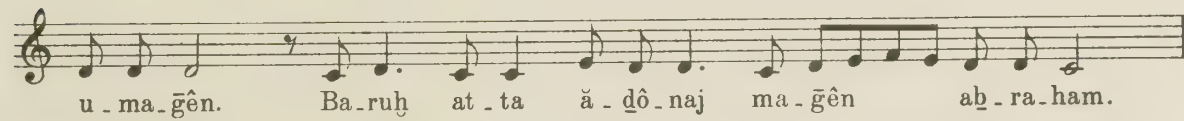
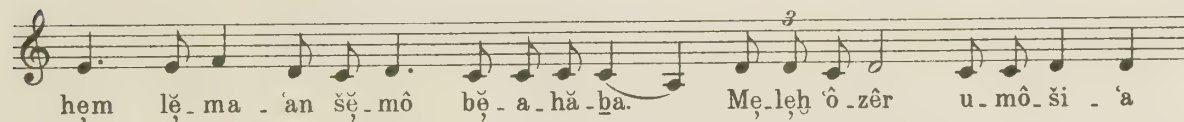
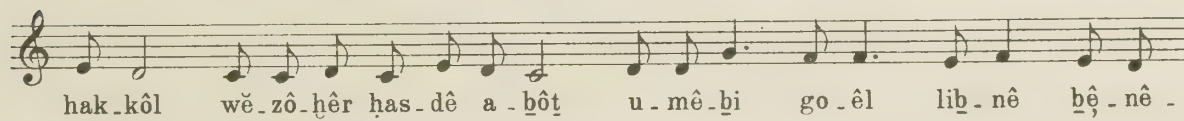
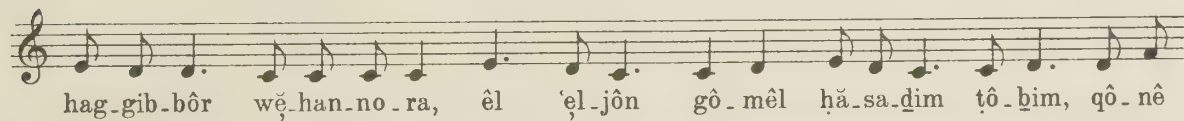
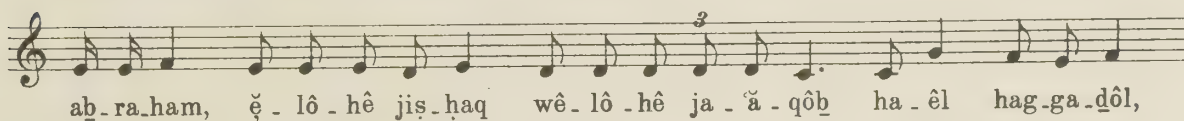
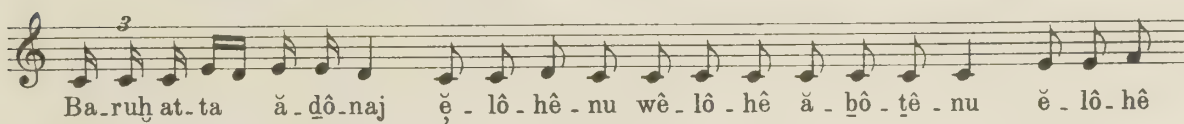
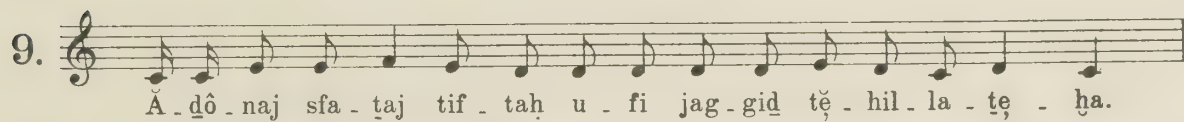
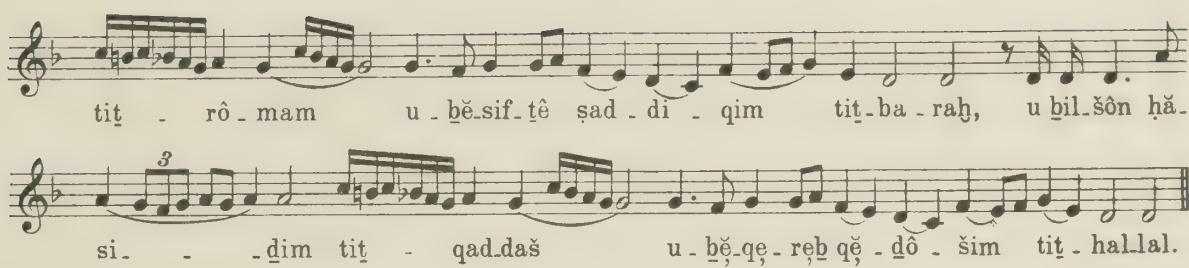
II. Feasts, מועדים

Festtage

6.  Ba - ruḥ at - ta ă - do - naj ę - lô - hê - nu me - leḥ ha - 'o - lam, ă - šer
 biḏ - ba - rô ma - ă - rib ă - ra - bim be - hoḥ - ma pô - tê - aḥ šę - 'a - rim u - biṭ - bu -
 na me - šan - ne 'it - tim u - ma - ḥă - lif ęṭ ha - zma - nim um - sad - dêr ęṭ hak - kô - ḥa -
 bim be - miš - me - rô - tê - hem ba - ra - qi - 'a kir - sô - nô bô - rê jô - mam wa - laj - la
 gô - lél ôr mi - pnê hô - šęḥ wę - hô - šęḥ mi - pę - nê ôr u - ma - ă - bir jôm
 u - mê - bi laj - la u - maḥ - dil hên jôm u - hên laj - la ă - do - naj sę - ba -
 ôt sę - mo, ba - ruḥ at - ta ă - do - naj ham - ma - 'ă - rib ă - ra - bim.

7.  Jiḡ - dal ę - lô - him ḥaj wę - jiš - tab - baḥ nim - sa wę - ên ęṭ ęl me - ši - u -
 tô. E - ḥad wę - ên ja - hiḏ kę - ji - ḥu - dô ne - lam wę - gamên sôf lę - aḥ - du - tô etc.

8.  Šaw - at ă - ni - jim at - ta tiš - ma, sa - ă - qat ḥad -
 dal taq - šiḇ wę - tô - ši - a. Wę - ḥa - tub ra - ně - nu šad - di - qim
 ba - do - naj la - ję - ša - rim na - wa tę - hil - la, be - fi ję - ša - - - rim



11. *hazan* *qahal*
 Ė - lô - hê - nu wê - lô - hê ă - bô - tē - nu. Bě - ġiś - mē ô - ra ta - ir ă - da - ma
 bě - ġiś - mē bra - ha tē - ba - rēh ă - da - ma, bě - ġiś - mē gi - la ta - ġil ă - da - ma etc.

Haqafot, הקפות

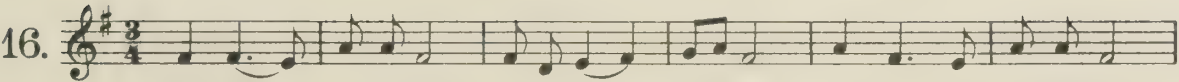
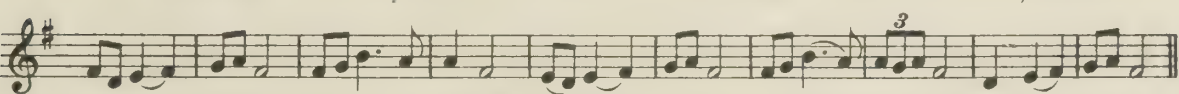
12. Šē - ma ġiś - ra - ēl ă - dō - naj ė - lô - hê - nu ă - dō - naj e - ħad.

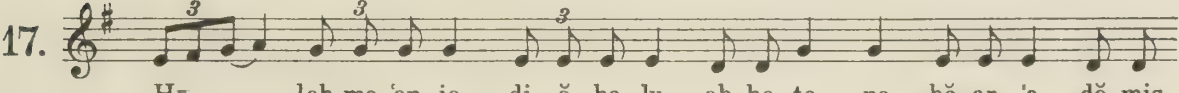
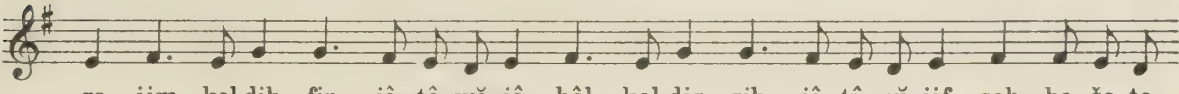
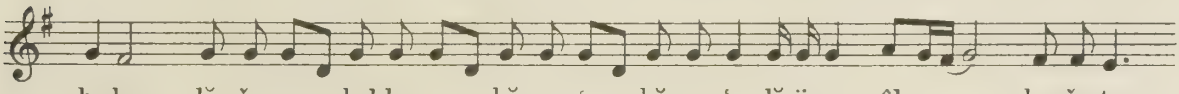
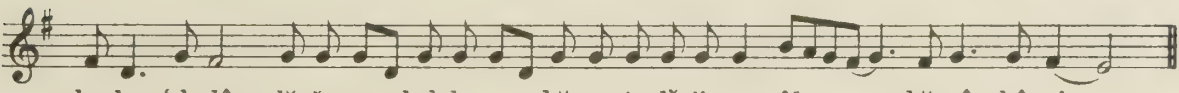
13. Ă - dō - naj me - leḥ ă - dō - naj ma - laḥ ă - dō - naj ġim - loh lē - ô - lam wa - 'ed.


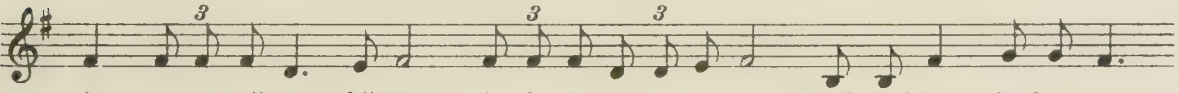

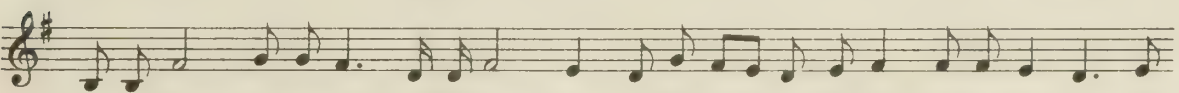
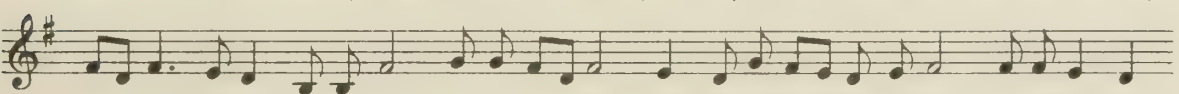
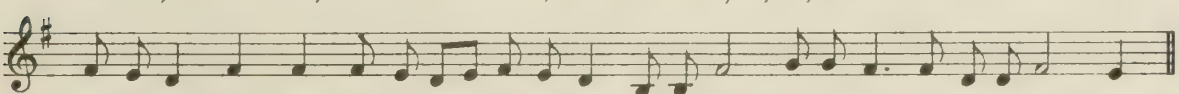
14. A - môn ĵôm ze na - ḥă - lu a - mē ze 'al ja - dē ḥô -
 ze iś ha - ė - lô - him. No - te 'ă - li - ja wē - ĵô - sē - dē
 ně - šî - ja lē - ḥa du - mi - ja t'hil - la lê - lô - him. etc.

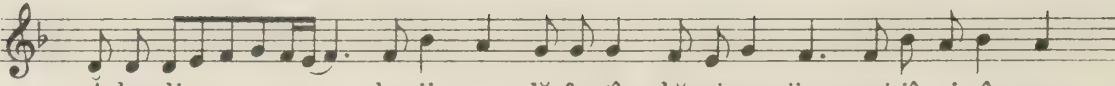
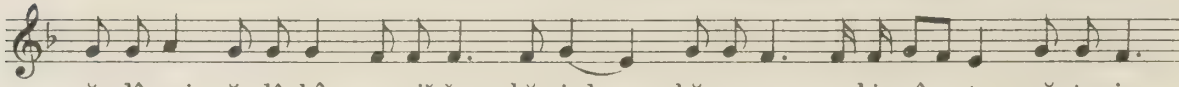
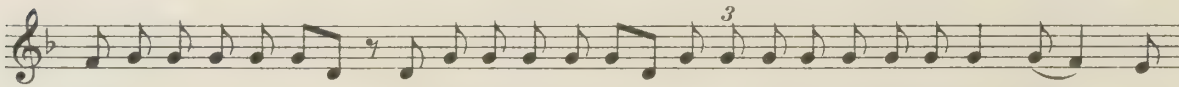
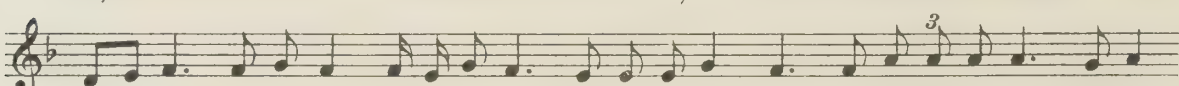
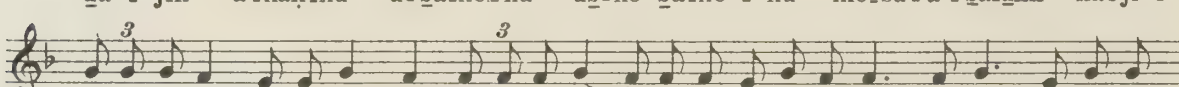
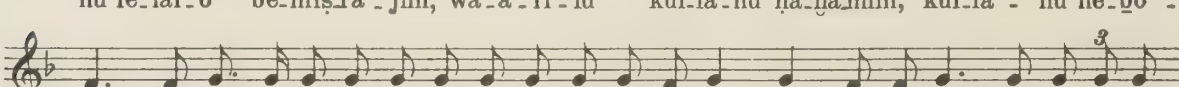
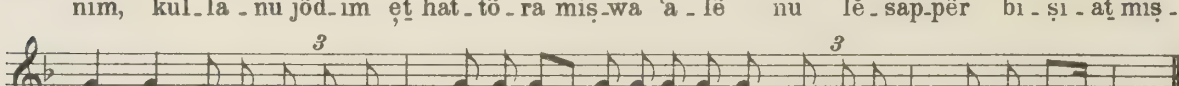
15. Waj - hi bi - mē šē - fôṭ haś - šô - fē - tim waj - hi ra - 'aḥ ba - a - reṣ waj -
 jē - leḥ iś mib - bêt le - ḥem jē - hu - da la - ġur bis - dē mô - aḥ hu
 wē - iś - tô uś - nē ba - naw. Wē - šēm ha - iś ė - li - me - leḥ wē - šēm
 iś - tô no - 'ă - mi wē - šēm šē - nē ba - naw maḥ - lôn wē - ḥil - jôn eḥ - ra -
 tim mib - bêt - le - ḥem jē - hu - da, waj - ja - bô - u sē - dē mo - aḥ waj - ĵih - ju šam. etc.

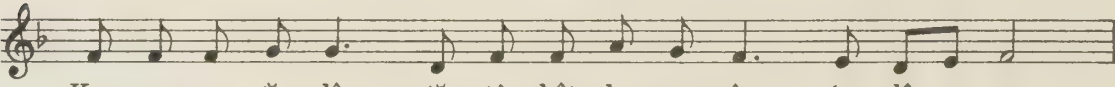
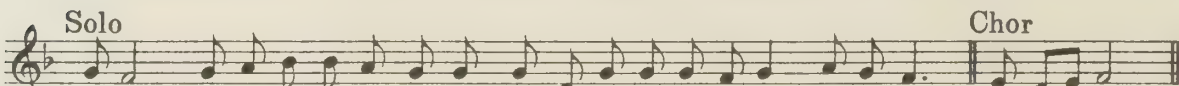
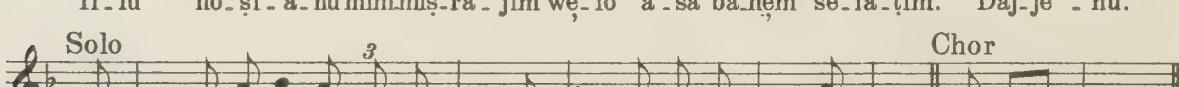
Passover, פסח
Ostern

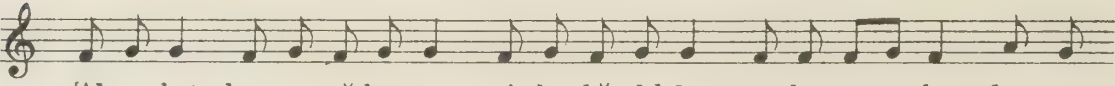
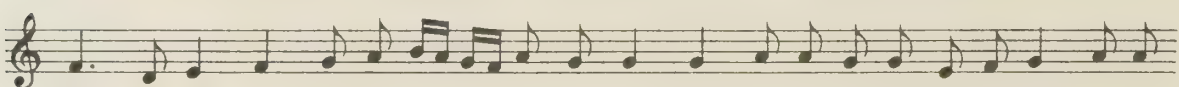
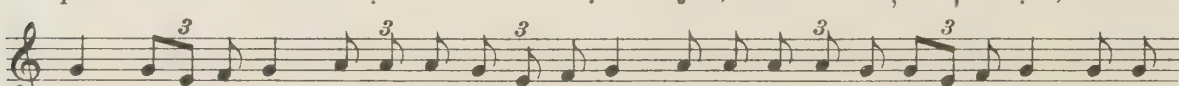
16. 
Qad-dêš u-rê-ḥaš, ka-rê-paš, ja-ḥaš, mag-gi - dē ro-ḥă-ša,

mô-ši maš-ša, ma-rô-rê kô-rêḥ šul-ḥan 'ô-rêḥ sa-fôn ba-rêḥ hal-lêl nir-ša

17. 
Ha laḥ-ma 'an-ja di-ă-ḥa-lu aḥ-ha-ta - na bē-ar-'a dē-miṣ-

ra-jim, koḏ diḥ - fin jê-tê wê-jê - hôl, koḏ diṣ - riḥ jê-tê wê-jif - saḥ ha-ša-ta

ha-ḥa lē-ša-na habba-a bē-ar-'a bē-ar-'a dē-jis-ra - êl, ha-ša-ta

ha-ḥa 'ab-dê lē-ša-na habba-a bē-ar-'a dē-jis-ra - êl bē-nê hô-rin.

18. 
Ma niš - tanna hallaj - la haz-ze mik-koḏ hal-lê-lôt, še-bē-ḥol, hal-lê-lôt

ên a - nu mẽ-ta - bē-lin ă-fi-lu pa'am a-ḥaṭ wê-hal-laj - la haz-ze

še-tê fê-'a - mim, še-bē-ḥol hal-lê-lôt a - nu ôḥ - lin ḥa-mêš u - maš-ša

wê-hal-laj - la haz-ze kul-lô maš - sa, še-bē-ḥol hal-lê-lôt a - nu ôḥ - lin še-

ar jê - ra-qôṭ wê-hal-laj - la haz-ze ma - rôr, še-bē-ḥol hal-lê-lôt a - nu ôḥ - lin

wê-šo-tin bēn jôš - bin u - bēn mẽ-sub-bin wê-hal-laj - la haz-ze kul-lô mẽ-sub - bin.

19. 
 Ā-ba-dim ha-ji - nu lē-far-ô bē-miṣ-ra-jim waj-jô-ši-ê - nu

 ă-dô-naj ă-lô-hê - nu miš-šam bē-jad hă-za-qa u-biz-rô - 'a nē-tu-ja

 wē-il-lu lô hô-ši haqqa-dôš ba-ruḥ hu ət ă-bô-tê-numimmiṣ-ra - jim 'ă -

 da - jin ă-naḥ-nu u-ba-nê-nu ub-nê ba-nê - nu mē-šu-'a-ba-dim ha-ji -

 nu lē-far-ô bē-miṣ-ra - jim, wa-ă-fi-lu kul-la-nu hă-ḥa-mim, kul-la - nu nē-bô -

 nim, kul-la - nu jôd'im ət hat-tô-ra miṣ-wa 'a-lê nu lē-sap-pêr bi-ši-at miṣ -

 ra - jim wē-ḥoḥam-marbe lē-sap-pêr bi-ši-at miṣ-ra-jim hă-rê ze mē-šub-baḥ.

20. 
 Kam-ma ma - 'ă - lô - tē tō - bôt lam-ma-qôm 'a - lê - nu.

 Solo Chor
 Il-lu hô-ši-a-nu mimmiṣ-ra-jim wē-lô 'a-sa ba-ḥem šē-fa-ṭim. Daj-jê - nu.

 Solo Chor
 Il-lu 'a-sa ba-ḥem šē-fa-ṭim wē-lô 'a-sa bē-lô - hē-ḥem. Daj-jê - nu. etc.

21. 
 'Al a-ḥat kam-ma wē-ḥam-ma tō-ba kē-ful-la um-ḥup-pe-let lam-ma -

 qôm 'a-lê - nu. Hô-ši-a - nu mimmiṣ-ra - jim, 'a-sa ba-ḥem šē-fa-ṭim, 'a-sa

 bē-lô - hē-ḥem, ha-raḡ ət bē-ḥô-rê-ḥem, na-tan la-nu ət ma-mô-nam, qa-ra

la - nu ẹt haj-jam, he - ẹ - bi - ra - nu bẻ - tô - hô bẻ - hô - ra - ba, etc.

u - ba - na la - nu ẹt bẻ ha - bẻi - ra lẻ - hap - pẻ - ỏ - kỏ - ỏ - wỏ - nô - tẻ - nu.

22. Solo Chor Solo

Ha - lẻ - lu - ja, ha - lẻ - lu 'ab - dẻ - ỏ - đỏ - naj. Ha - lẻ - lu ẹt sẻm

Chor Solo Chor Solo Chor

ỏ - đỏ - naj. Jẻ - hi sẻm ỏ - đỏ - naj mẻ - bỏ - raẻ mẻ - ỏ - ỏ - ta wẻ - ỏ - đỏ - lam.

Solo Chor Solo Chor Solo Chor

Mim - miz - raẻ sẻ - mẻ sẻ - ỏ - đỏ - bỏ - ô mẻ - hul - lal sẻm ỏ - đỏ - naj. Ram 'ỏ - kỏ - gỏ - jim ỏ - đỏ - naj,

Solo Chor Solo Chor Solo Chor

'ỏ - ha - sỏ - ma - jim kẻ - bỏ - đỏ. Mi ka - đỏ - naj ẻ - lỏ - hẻ - nu ham - ma - bi - hi la - sỏ - bẻ

Solo Chor Solo Chor Solo

ham - ma - pi - li lir - ỏ - ba - sỏ - ma - jim u - ba - a - rẻ, mẻ - qi - mi mẻ - a - far - dal,

Chor Solo Chor

mẻ - a - sỏ - pỏ - ja - rim ẻ - jỏ - nẻ, lẻ - hỏ - si - bi 'ỏ - mẻ - đỏ - bi - mẻ, 'ỏ - mẻ - đỏ - bẻ 'ỏ - mỏ.

Solo Chor

mỏ - si - bi 'ỏ - qẻ - rẻ - hab - ba - jẻ, ẻ - mẻ - hab - ba - nim sẻ - mẻ - hạ ha - lẻ - lu - ja.

23. Solo Chor

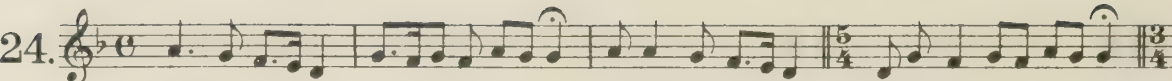
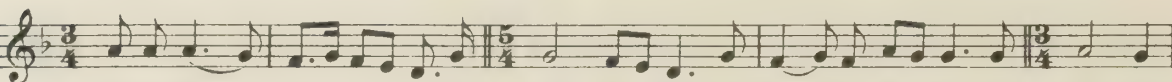
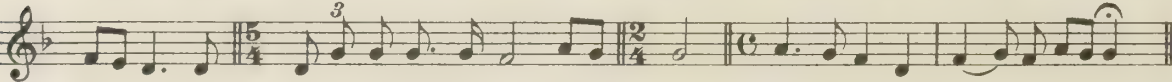
Hỏ - đỏ - la - đỏ - naj ki tỏ - bẻ, ki lẻ - 'ỏ - lam hạ - sẻ - đỏ,ỏ - đỏ - lỏ ki tỏ bẻ.

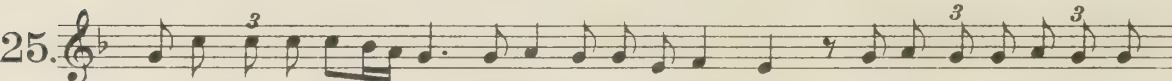
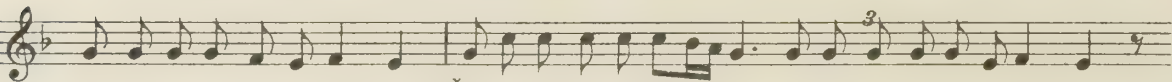
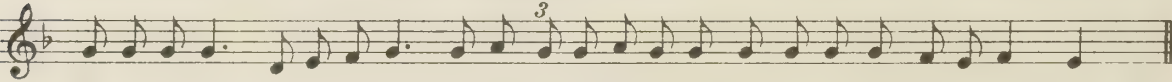
Solo Chor

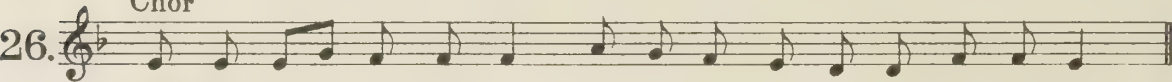
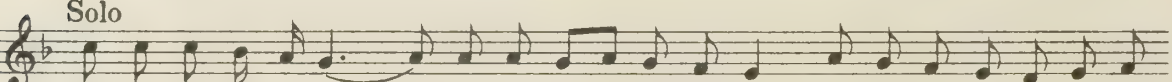
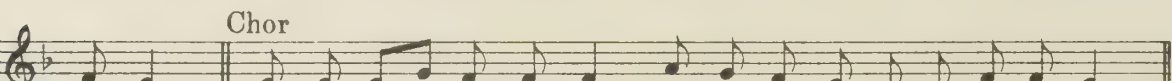
Hỏ - đỏ - lẻ - lỏ - hẻ ha - ẻ - lỏ - him ki lẻ - 'ỏ - lam hạ - sẻ - đỏ,ỏ - đỏ - lỏ ki tỏ bẻ.
ỏ - đỏ - la - đỏ - nẻ ha - ỏ - đỏ - nim

Solo Chor

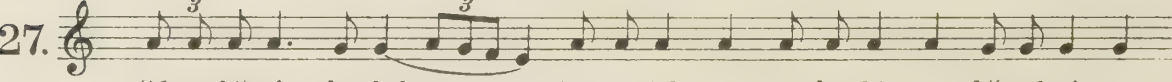
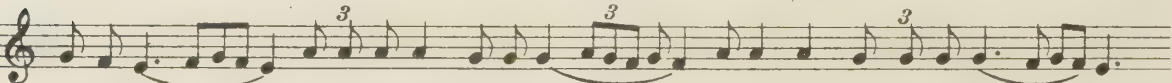
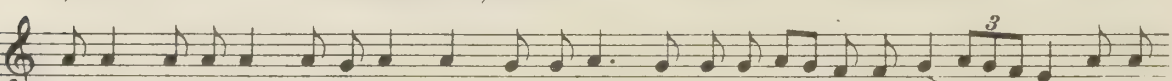
Nỏ - tên lẻ - hem lẻ - hol ba - sar ki lẻ - 'ỏ - lam hạ - sẻ - đỏ - lỏ - đỏ - lỏ ki tỏ bẻ.
ỏ - đỏ - lẻ - ẻ - ha - sỏ - ma - jim

24. 
 Ki lô na - ẹ, ki lô ja - ẹ ad-dir bim.lu - ẹa ba.hurka.hă - la - ẹa,

 gễ-du.daw jôm.ru lô lẹ - ẹa ul - ẹa lẹ - ẹa ki lẹ - ẹa, lẹ - ẹa af -

 lẹ - ẹa lẹ - ẹa ă-dô-najham-mam-la - ẹa, ki lô na-ẹ ki lô ja - ẹ. etc.

25. 
 Ẽ.had mi jô-dê - 'a ẹ.had ă-ni jô-dê - 'a, ẹ.had ẹ-lô-hê-nu šeb -

 baš-ša.ma.jim u-ẹa-a - reš. Šẹ-na.jim mi jô-dê - 'a šẹ-na.jim ă-ni jô-dê - 'a

 šẹ-nê lu hô - tẹ ha bẹ-rit ẹ.had ẹ-lô-hê-nu šeb.baš-ša-majim u-ẹa-a - reš. etc.

Chor
 26. 
 Had gad - ja had gad - ja dẹ - za - bin ab - ba bit - rê zu - zê.
 Solo

 Wẹ - a - ta su-nẹ-ra wẹ - aḥ - la lẹ - gad - ja dẹ - za - bin ab - ba bit - rê
 Chor

 zu - zê. Had gad - ja had gad - ja dẹ - za - bin ab - ba bit - rê zu - zê. etc.

III Səlihot, סליחות

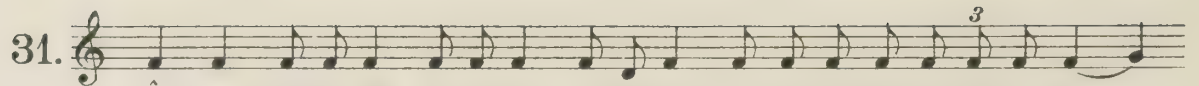
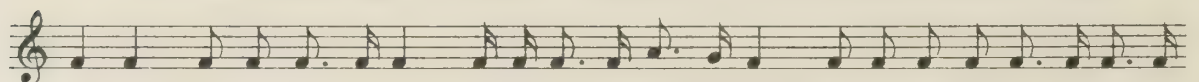
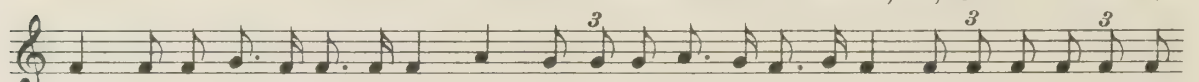
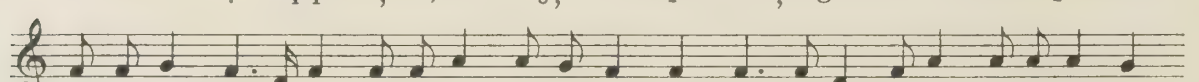
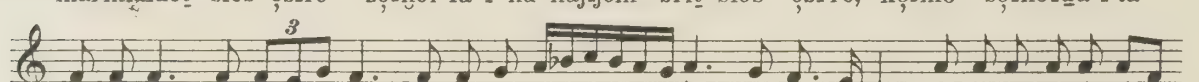
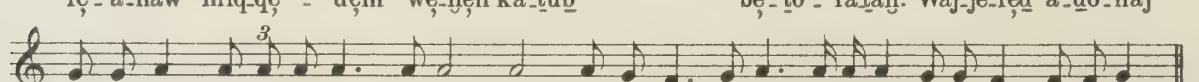
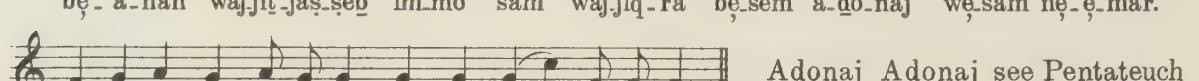
27. 
 'Al na.hă-rôt ba.bəl šam ja.šab - nu gamba - hi - nu bẹ-zoh.rê - nu

 ẹt sij-jon, 'al 'ă-ra.bim bẹ-tô-ẹa ta-li - nu kin-nô-rô-tê - nu

 ki šam šẹ-ê-lu - nu sô-bê - nu diḥ-rê šir wẹ-tô-la-lê - nu sim.ẹa, ši - ru

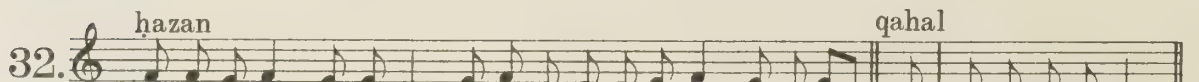
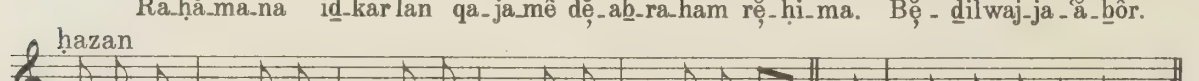
la - numiš - šir ʃij - jôn, êḥ na - šir ʔet šir ă - dō - naj 'al ad - mat nê - ḥar. Im eš -
 ka - ḥêḥ jê - ru - ša - la - jim tiš - kah jê - mi - ni, tid - baq lē - šô - ni lē - hik ki im
 lô ez - kē - rê - ḥi, im lô a - ă - lē ʔet jê - ru - ša - la - jim 'al rôš sim - ḥa - ti. etc.

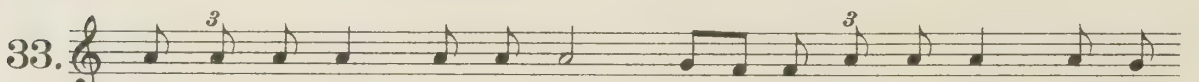
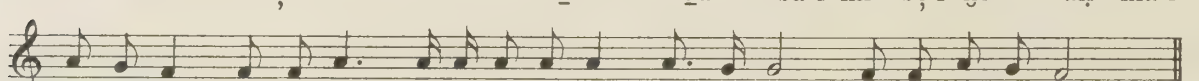
28. ^{hazan}
 Bēn a - dam ma lē - ḥa ni - rē - dam qum qē - ra bē - ta - ḥă -
 nu - nim, šē - fôḥ si - ḥa dē - rôš sē - li - ḥa mē - ă - dôn ha - ă - dō - nim,
 qahal
 lē - ḥa ă - dō - naj ha - sē - da - qa wē - la - nu bô - šet hap - pa - nim. etc.

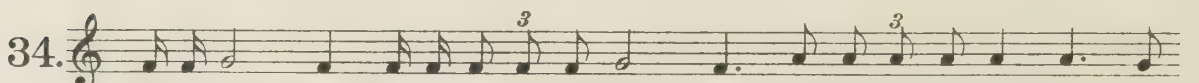
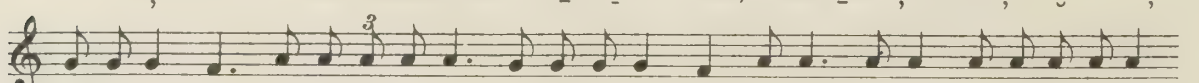
29. Lē - ḥa ă - dō - naj ha - sē - da - qa wē - la - nu bô - šet hap - pa -
 nim, ma niṭ - ô - nēn u - ma nô - mar ma nē - dab - bēn u - ma niṣ - ta -
 daq, naḥ - pē - sa dē - ra - ḥê - nu wē - naḥ - qô - ra wē - na - šu -
 ba - ê - lē - ḥa ki jê - min - ḥa pē - šu - ta lē - qab - bēl ša - ḥim.

30. Šê - bēṭ jê - hu - da bē - dō - ḥaq uḥ - sa - 'ar ḥă - jiš - aḡ ar - jê baj - ja - 'ar.
 Mē - qa - wim jê - šu - at - ḥa ʔ - bôt u - ba - nim ha - ă - ni - jim wē - ha - ʔē - jô - nim. etc.
 Šaw - ă - tē - nu ta - ă - lē liš - mē mē - rô - mim êl mē - lēḥ jô - šēb 'al kis - sē ra - ḥă - mim.

31. 
 Êl me - leh jô - sêb 'al kis - sê ra - hă - mim u - mit - na - hêg ba - hă - si - dut,

 mô - hêl 'ă - wô - nôl 'am - mô, ma - 'ă - bir ri - sôn ri - sôn. Mar - bē mē - hil - la la - hă - ta -

 im us - li - ha lap - pô - sê - im, lô hê - ra - 'ă - tam la - hēm gô - mēl êl hô - rê - ta - nu lô -

 marmid - dôt šlôš 'es - rê zê - hô - la - nu haj - jôm brit šlôš 'es - rê, kê - mô šê - hô - d'a - ta

 lê - 'a - naw miq - qe - dem wê - hên ka - tub bē - tô - ra - tah. Waj - jê - red a - dō - naj

 bē - 'a - nan waj - jî - jas - sêb 'im - mô šam waj - jiq - ra bē - sēm 'ă - dō - naj wê - šam ne - ẽ - mar.

 Waj - ja - bôr 'ă - dō - naj 'al pa - naw waj - jiq - ra. Adonaj Adonaj see Pentateuch

32. 
 Ra - hă - ma - na id - kar - lan qa - ja - mē dē - ab - ra - ham rē - hi - ma. Bē - dil waj - ja - 'ă - bôr.

 Ra - hă - ma - na id - kar - lan qa - ja - mē dē - jis - haq 'ă - qê - da. Bē - dil waj - ja - 'ă - bôr. etc.

33. 
 An - sê ẽ - mu - na a - ha - du ba - im bē - hô - aḥ - ma -

 'ă - sê - hēm, gib - bô - rim la - 'ă - môd - bap - pe - reš dō - him et - ha - gẽ - zê - rôl. etc.

34. 
 Ẹ - lô - hê - nu wê - lô - hê 'ă - bô - tē - nu, ta - bô lê - fa - ne - ha tē -

 fil - la - tē - un wê - al tit - 'al - lam mit - hin - ha - tē - nu šê - ẽn 'ă - nah - nu 'az - zê fa - nim

uq-sê 'ô - reḥ lô.mar lē-fa-nē - ḥa ă-dô.naj ę-lô-hê - nu wê-lô-hê ă-bô-tê - nu
 ṣad-di-qim ă-naḥ - nu wê-lô ḥa-ta - nu ă-bal ḥa-ta - nu ă-naḥ - nu wa-bô-tê - nu.
 ḥazan qahal
 A-šam - nu, ba-ḡad - nu, ga-zal - nu, dib-bar-nu dô - fi la-šôn ha-ra,
 he-š-wi - nu wê-hir-šă - nu, zad - nu, ḥa-mas - nu, ta-fal-nu šē - qer, ja-aš-nu
 'ê-sôt ra-lôt, ki-zab - nu, laš - nu, ma-rad - nu, ni-aš - nu, nê - af - nu, niš-
 bá-nu laš-šaw wê-laš-šē - qer, sa - rar - nu, 'a - wi - nu, pa - ša - nu, ṣa - rar - nu,
 qiš - ši-nu 'ô - reḥ, ra - ša - nu, ši - ḥat - nu, tê - 'ab-nu, ta-i - nu ti-ta - nu.

35. ḥazan
 Rib-bô - nô šel 'ô - lam, eṭ-wad-da 'al ă-bê-rôt qal-lôt
 qahal
 wa - ḥă-mu-rôt. Bal-laj - la bē-sôf aš-mu-rôt. ḥazan
 Jiš-ri ă-li-lôt
 qahal
 bē-ra-ša lē-hit - ô - lël. Šô-mêr ma mil-laj - la, šô-mêr ma miml-lël. etc.

36. ḥazan
 La-dô-naj ę-lô-hê - nu ha-ra-ḥă-mim wê-ha-sē-li - hôt,
 qahal ḥazan
 ki ḥa-ta - nu lô. La-dô-naj ę-lô-hê - nu ha-ra-ḥă-mim wê-ha-sē-li-hôt,
 qahal ḥazan qahal
 ki ma-rad - nu bô. Ḥa-ta - nu šu-rê-nu sē-laḥ la - nu jôš-rê - nu.

37. *hazan*
 Šě-ma jis-ra-êl ă-dô-naj ę-lô-hê-nu, ă-dô-naj ę-had. qahal rep.
hazan
 ă-dô-naj hu ha-ę-lô-him ă-dô-naj hu ha-ę-lô-him
hazan
 ę-ę-lê-ma-la ô-m-rim ă-dô-naj ę-lô-hê-hu, bę-hi-rê sę-ġu-la
qahal
 ô-nim wę-ôm-rim. ă-dô-naj hu ha-ę-lô-him, ă-dô-naj hu ha-ę-lô-him etc.

38.
 ă-dô-naj me-leş ă-dô-naj ma-
 lah ă-dô-naj jim-lôh lę-ô-lam wa-
 -'ed.

39.
 Me-ju-had bę-ę-hę-je ă-şer ę-hę-je, hu ha-ja wę-hu hô-wę wę-hu
 ji-hę-je, hu mê-mit um-haj-je, lę-fa-naw lô nô-şar êl wę-a-hă-raw lô ji-hę-je.

40. *hazan*
 ę-lô-him at-ta ja-da'-ta lę-iw-wal-ti wę-aş-mô-taj mim-ha
 lô niĥ-ha-du kôl zę-dô-nô-taj. bę-ha-ă-lô-ti 'al lę-ha-bi gô-
qahal
 del, mẽ-şu-bô-taj. Kam-ma-jim niş-pah-ti wę-niĥ-par-du kôl 'aş-mô-taj.

41. *hazan* *qahal* *hazan* *qahal*
 ă-nę-nu a-bi-nu, ă-nê-nu, ă-nê-nu bô-rê-nu, ă-nê-nu,
hazan *qahal* *hazan* *qahal*
 ă-nê-nu gô-ă-lê-nu, ă-nê-nu. ă-nê-nu dô-r-şê-nu, ă-nê-nu

hazan qahal hazan

ă - nê - nu hôđ wê - ha - đar, ă - nê - nu, ă - nê - nu ha - êl ab - ra - ham.

qahal hazan qahal

Ă - nê - nu, ă - nê - nu ra - hum wê - han - nun, ă - nê - nu. etc.

42. ă - sê lẹ - ma - 'an ab - ra - ham jis - haq wê - ja -

ă - qôb, ă - sê lẹ - ma - 'an mô - sê wê - a - hă - rôn. etc.

43. Im a - fês rô - bā haq-qên, ô - hẹl šik-kên im riq-qên, al na

nôb - da ki 'al kên. Jêš la - nu ab - za - qên. Pa - nim lô ta - kir, wê - sid - kô lẹ - fa -

ne - ha naz - kir, qah na bên jaq - qir. wê - nim - sa dam - mô 'al qir. etc.

44. Šub mê - hă - rôn ap - pe - ha wê - hin - na - hêm 'al ha - ra - 'a lẹ - 'am -

mẹ - ha, al tiq - sôf ă - đô - naj ad mẽ - ôđ wê - al la - 'ad tiz - kôr 'a - wôn,

hên hab - bêt na 'am - ha kul - la - nu, al tin - aš lẹ - ma - 'an šě - mẽ - ha, al tẹ -

nab - bêt kis - sê hě - bô - đẹ - ha, zě - hôr al ta - fêr bẹ - rit - ha it - ta - nu,

im ă - wô - nê - nu a - nu ba - nu, ă - đô - naj ă - sê lẹ - ma - 'an šě - mẽ - ha,

ki rab - bu mẽ - šu - bô - tẹ - nu ul - ha ha - ta - nu, a - đôn sẽ - lah la - nu.

45. *hazan*
 A - ta - nu lẹ - hal - lô - t pa - nẹ - ủa ki hẹ - sẹ - đ wẹ - ế - mẹt jẹ - qad - mu
 fa - nẹ - ủa, na al tẹ - bi - sê - nu, na al tẹ - si - bê - nu rê - qammi - lẹ - fa - nẹ - ủa.
qahal
 Sẻ lah la - nu uş - lah la - nu jẹ - su - 'a wẹ - ra - hă - mim mi - mế - 'ô - nẹ - ủa.

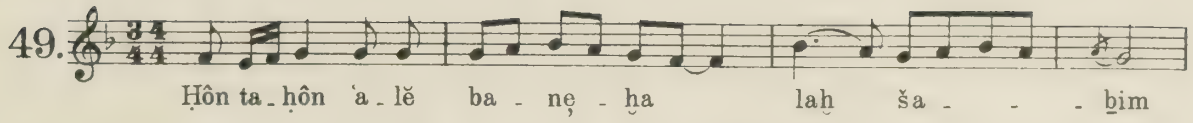
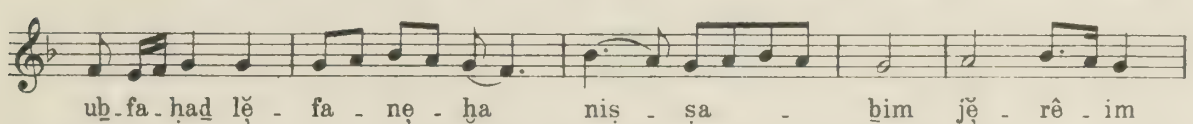
46. *hazan*
 Ê - lẹ - ủa ă - dô - naj na - sa - ti ê - naj sẻ - m'a qôl ta - hă - nu - naj
qahal
 kẹ - gô - đẹl ủa - sẻ - đẹ - ủa. Bẻ - sim - ủa ba - ủa - hẻ - ti wẹ - hap - paj sít - ủa -
hazan
 ti đẻ - ủa - rim la - qa - hẻ - ti u - ủa - ti 'a - đẹ - ủa. Gab - ru jẻ - gô - nô - taj wẹ - jir - bu
qahal rep
 an - hô - taj, ki họt ă - wô - nô - taj sa - ta lẹ - nẹ - đẹ - ủa.

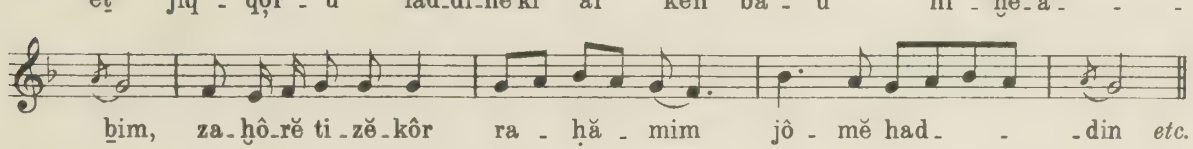
47. Sỏ - mê - rẻ jis - ra - êl sẻ - mô - rẻ sẻ - ê - ri - tẻ jis - ra - êl, wẹ - al
 jỏ - bad jis - ra - êl ha - ôm - rim bẻ họt jôm sẻ - m'a jis - ra - êl. etc.

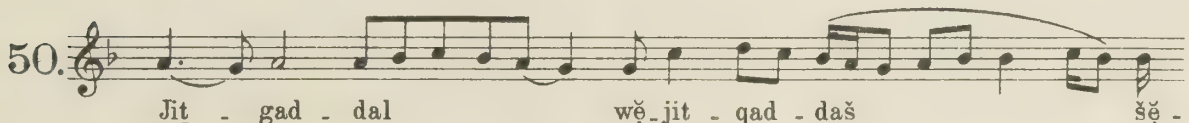
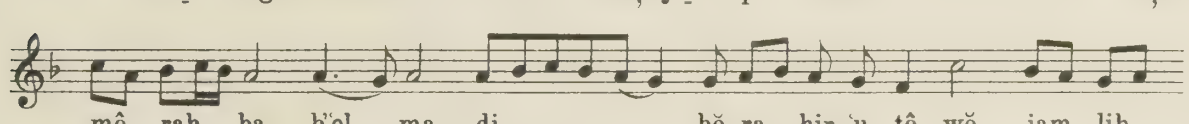
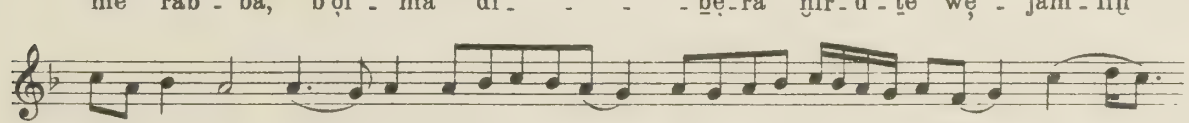
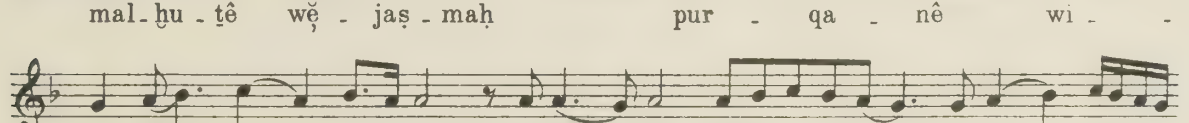
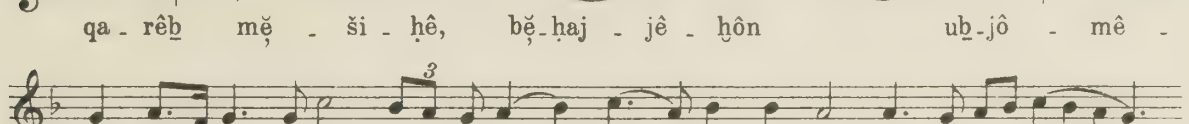
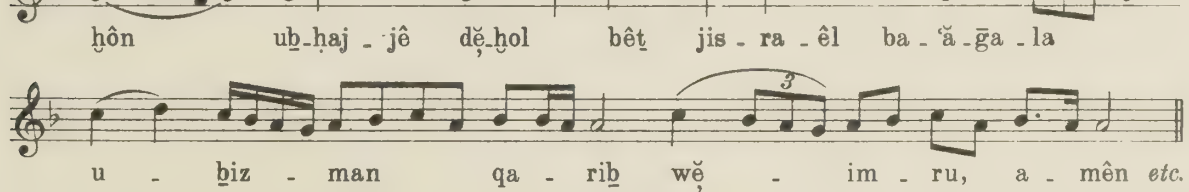
IV High Feasts, ימים נוראים

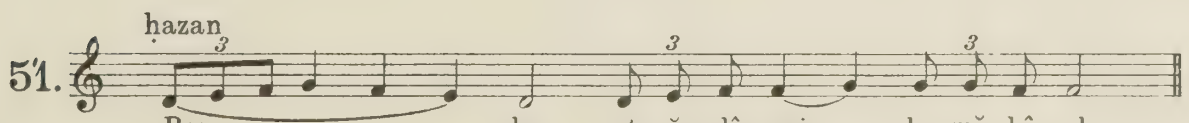
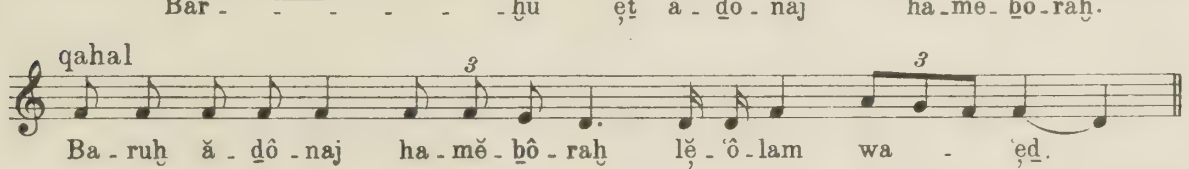
Hohe Feiertage

48. A - hôt qẻ - tan - na tẻ - fil - lô - tẹ - ha 'ôr - ủa wẹ -
 'ô - na tẻ - hil - lô - tẹ - ha, êl na rẻ - fa na lẻ -
qahal
 ma - hă - lô - tẹ - ha. Tỉh - lẹ sa - na wẹ - qi - lẻ - lô - tẹ - ha. etc.

49. 
 Hôn ta - hôn 'a - lě ba - ne - ha lah ša - - - bim

 ub-fa-had lě - fa - ne - ha niš - sa - bim jě - rê - im

 'et jiq - qor - u lad-di-ně ki 'al kên ba - u ni - hě - a - - -

 bim, za-hô-rě ti-zě-kôr ra - hă - mim jô - mẽ had - - - din etc.

50. 
 Jit - gad - dal wě-jit - qad - daš šě -

 mê rab - ba, b'ol - ma di - - - bě-ra hir-'u - tē wě - jam - liḥ

 mal-ḥu - tē wě - jaš - maḥ pur - qa - nē wi - -

 qa - rêḥ mẽ - ši - hē, bē-ḥaj - jē - hôn ub-jô - mẽ -

 hôn ub-ḥaj - jē dě-ḥol bêt jis - ra - êl ba - 'ă-ḡa - la

 u - biz - man qa - riḥ wě - im - ru, a - mên etc.

51. 
 hazan Bar - - - - ḥu ęt 'ă - dō - naj ha-mě - bō - raḥ.

 qahal Ba - ruḥ 'ă - dō - naj ha - mẽ - bō - raḥ lě - 'ô - lam wa - - 'ed.

52. *hazan*

Ba-ruh at-ta ă-dô-naj ễ-lô-hê-nu mệ-leh ha-ô-lam ă-sêr bid-ha-rô ma-ă-rib ă-ra-bim bệ-hợ-ma pô-tê-ah sễ-a-rim u-bit-bu-na mễ-san-ne 'it-tim u-ma-hă-lif ệt ha-zẻ-ma-nim um-sad-dẻr ệt hak-kỏ-ha-bim bẻ-mi-sẻ-rỏ-tẻ-hẻm ba-ra-qi-a kir-sỏ-nỏ bỏ-rẻ jỏ-mam wal-laj-la, gỏ-lẻl ỏr mi pẻ-nẻ hỏ-sẻh wẻ-hỏ-sẻh mi pẻ-nẻ ỏr, u-m'a-bẻr jỏm u-mẻ-bẻ laj-la u-ma-bẻdil bẻn jỏm u-bẻn laj-la ă-dỏ-naj sẻ-ba-ỏt sẻ-mỏ, ba-ruh at-ta ă-dỏ-naj, ham-ma-ă-rib ă-ra-bim.

53. *Solo*

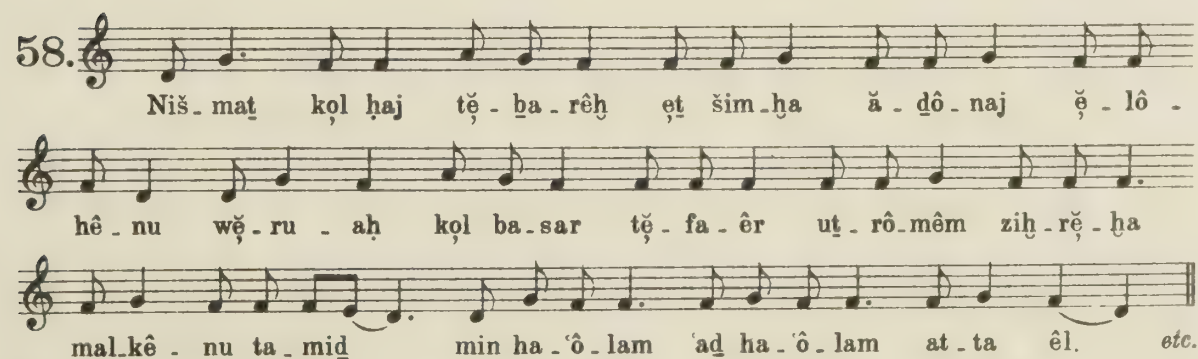
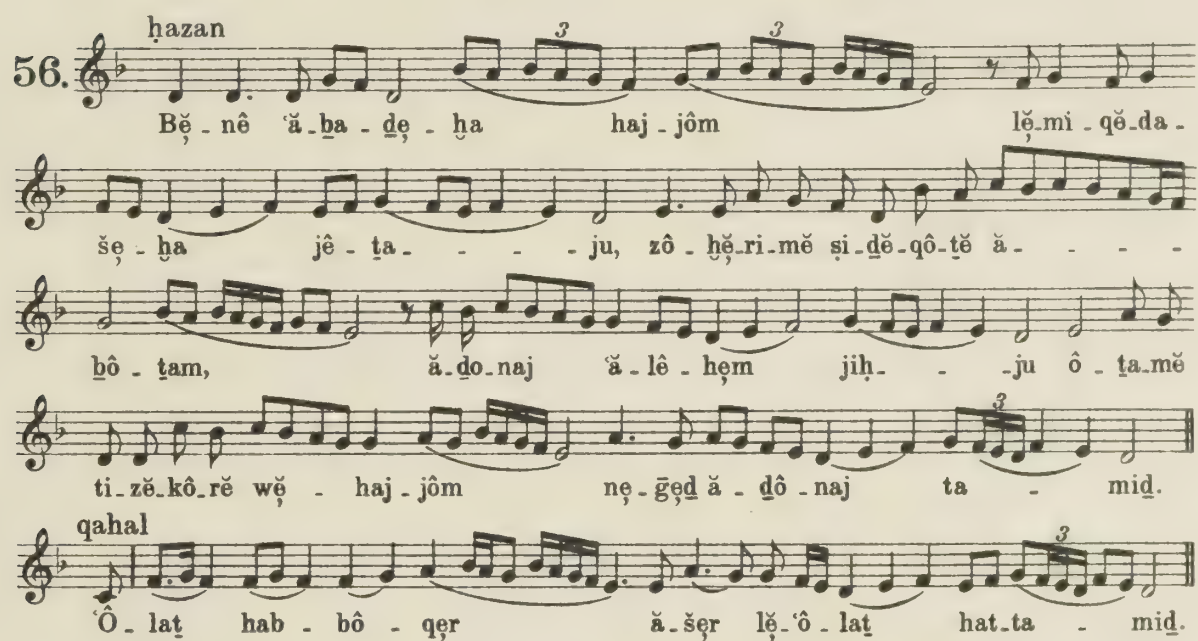
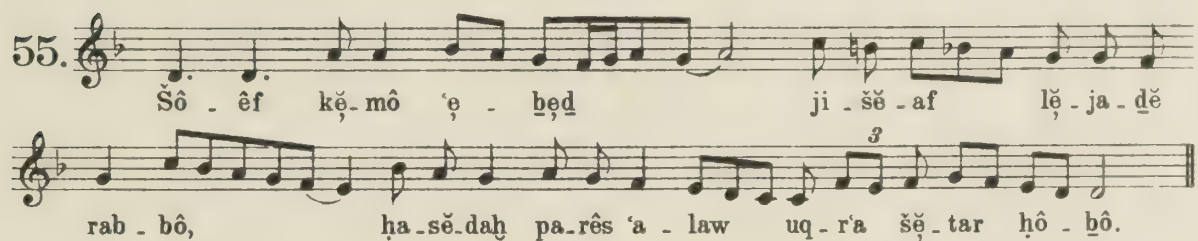
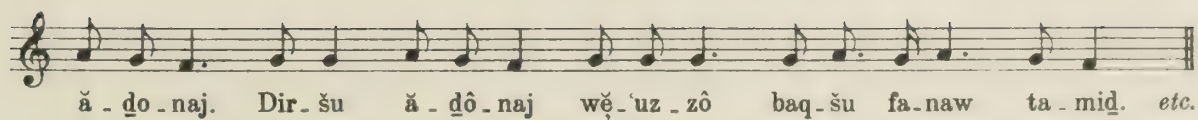
Jẻ-dal ễ-lỏ-him haj wẻ-jẻs-tab bẻh, nim-sẻ wẻ-ẻn ệt ẻl mẻ-sẻ-u-tỏ.

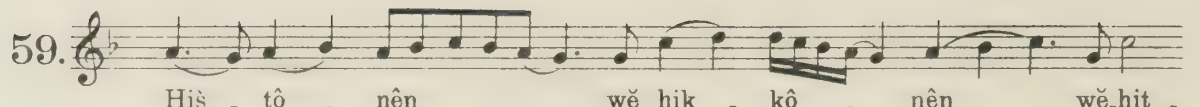
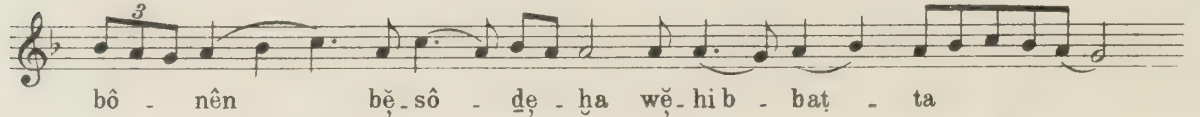
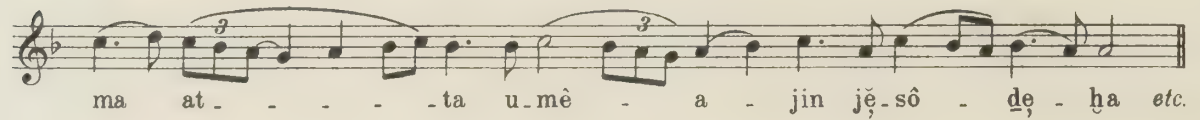
Chor

E-hạd wẻ-ẻn ja-hẻd kẻ-jẻ-hỏ-dỏ nẻ-ẻ lam wẻ-gẻmẻn sỏf lẻ-ah-du-tỏ. etc.

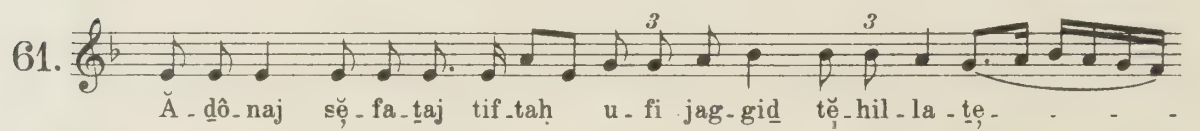
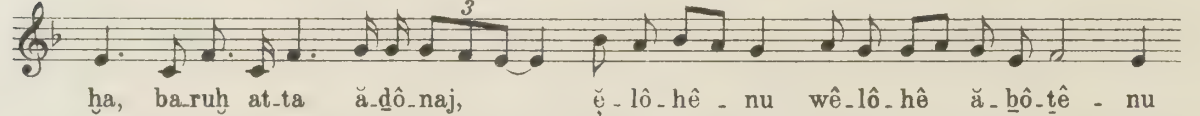
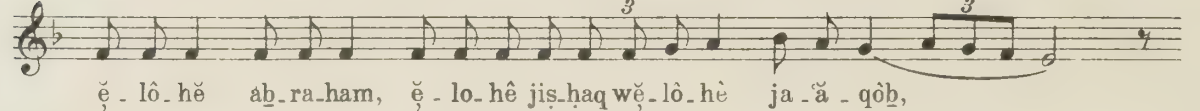
54.

Hỏ-ủu la-dỏ-naj qẻ-rủ bẻs-mỏ hỏ-ủi-u ba-am-mim ă-li-lỏ-taw, si-ru lỏ-za-mẻ-ru lỏ, si-hủ bẻ-hợl nẻf-lẻ-ỏ-taw, hiẻ-hỏ-lẻ-lủ bẻ-sẻm qỏd-sỏ jis-maẻlẻb mẻ-bẻaq-sẻ.



59.  His - tô - nên wě_hik - kô - nên wě_hit -
 bô - nên bễ_sô - đẹ - hạ wě_hi b - bat - ta
 ma at - - - ta u_mê - a - jin jễ_sô - đẹ - hạ etc.

60.  Ba_ruh at_ta ă_dô_naj ễ_lô_hê - nu mễ_leh ha - 'ô - lam jô_sêr
 ôr u_bô_rê hô_sêh 'ô_sê sha_lôm u_bô_rê ẹt_hak_kôl, hak_kôl jô_du -
 hạ wě_bak_kôl jễ_sab_hu - hạ wě_kak_kôl jô_mễ_ru ên qa_dỗs ka_dô_naj,
 hak_kôl jễ_rô_mễ_mu_ha sêl - la jô_sêr hak_kôl ha - êl hap_pô_tê - ah
 bễ_hợl jôm dal_tôt sha - 'ă_rê miz - rah u_bô_qê - 'a hạl_lô_nê ra - qi - 'a
 mô_sị ham_ma mi_mễ_qô_ma ul_ba_na mi_mễ_hôn sịb_ta u_mê_ir
 la - 'ô - lam kul_lô ul_jô_sễ_baw sêb_ba - ra bễ_mid_dat ha - ra - hă_mim. etc.

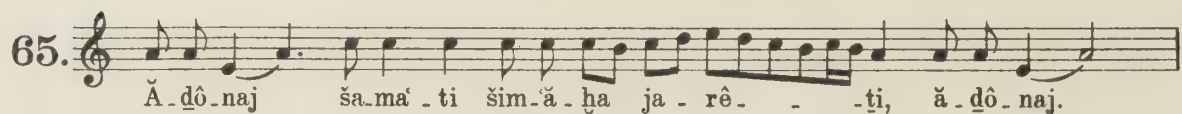
61.  ă_dô_naj sễ_fa_taj tif_tah u - fi_jag_gid tễ_hil_la - tẹ - - -
 hạ, ba_ruh at_ta ă_dô_naj, ễ_lô_hê - nu wê_lô_hê ă_bô_tê - nu
 ễ_lô_hê ab_ra_ham, ễ_lo_hê jis_haq wễ_lô_hê ja - 'ă_qôh,

ha-êl hag-ga-dôl, hag-gi-bôr wê-han-nô-ra, êl 'el-jôn, gô-mêl hă-sa-dim
 tô-bim wê-qô-nê hak-kôl wê-zô-hêr has-dê a-bôt u-mê-bi gô-êl lib-
 nê bễ-nê-hem lẹ-ma-ân sễ-mô bễ-a-hă-ba. Zoh-rê-nu lẹ-haj-
 jim mệ-leş hạ-fêş ba-ha-jim wê-hat-bê-nu bễ-sê-fêr hajjim,
 lẹ-ma-'a-nah ẻ-lô-him haj-jim, mệ-leş 'ô-zêr u-mô-şı-'a
 u-ma-gên, ba-ruh at-ta ă-dô-naj, ma-gên ab-ra-ham.

62. Naq-di-şah wê-na-ă-ri-şah kễ-nô-am si-ah sôd sar-fê
 qô-deş, ham-şal-şim lẹ-ha qễ-du-şa, wê-hên ka-tub 'al jad nễ-bi-ah wê-
 qa-ra zê el zê wê-a-mar qa-dôş, qa-dôş, qa-dôş ă-dô-naj şa-ôt mễ-
 lô hoi ha-a-reş kễ-bô-dô. Lẹ-'u-ma tam mễ-şab-bêhim wê-ô-mẻ-rim.
 Ba-ruh kễ-bôd ă-dô-naj mi-mẻ-qô-mô.
 Ub-diğ-rê qod-şah ka-tub lê-môr. Jim-loh ă-dô-naj lẹ-'ô-lam ẻ-
 lô-ha-jih sij-jôn lẹ-dôr wa-dôr ha-lẹ-lu-ja.

63. 
 Ub - hên tên pah. đễ - ha ă - dô - naj ễ - lô - hê - nu
 'al kôl ma ă - se - ha wễ - ê - mat - ha 'al kôl ma šeb - ba - ra - ta wễ - ji - ra - u -
 ha kôl ha - mã - sim wễ - jiš - ta - hu lẹ - fa - ne - ha kôl hab - ru - im wễ -
 jê - 'a - su hul - lam ă - gud - da ẹ - hat la - ă - sôt rẹ - sôn - ha bễ - lô -
 bab ša - lôm, šej - ja - da - nu ă - dô - naj ễ - lô - hê - nu še - ha - šol - tôn
 lẹ - fa - ne - - ha ôz bễ - ja - - đễ - ha uğ - bu - ra bi - mi -
 ne - - ha wễ - šim - ha nô - ra 'al kôl ma šeb - ba - ra - - ta.

64. 
 hazan כהנים hazan כהנים hazan כהנים
 jễ - ba - re - hễ ha Priest's rep. ă - dô - naj, Priest's rep. wễ - jiš - mễ re - ha, Priest's rep.
 qahal hazan כהנים hazan כהנים hazan כהנים
 a - mên, ja - êr, Priest's rep. ă - dô - naj, Priest's rep. pa - naw, Priest's rep.
 hazan כהנים hazan כהנים qahal hazan כהנים
 ê - lẹ - ha, Priest's rep. wi - hu - ne - ka, Priest's rep. a - mên jis - sa, Priest's rep.
 hazan כהנים hazan כהנים hazan כהנים
 ă - dô - naj, Priest's rep. pa - naw, Priest's rep. ê - lẹ - ha Priest's rep.
 hazan כהנים hazan כהנים hazan כהנים
 wễ - ja - sêm Priest's rep. lẹ - ha, Priest's rep. ša - lôm. Priest's and qahal rep.

65. 
 ă - dô - naj ša - mã - ti šim - ă - ha ja - rê - - ti, ă - dô - naj.

ă-dô-naj ša-ma-ti wě-nir-gaz - ti jôm bô tif-qě-dê - - - ni,
 za-hal-ti wě-hal-ti jôm bô tět-di-nê - - - ni, hoš-pal-ti wě-nib-hal-ti
 pen bē-a-pē-ha tam-i-tê - - - ni, ki ġa-dôl jôm ă-dô-naj. —

66. A-ta - nu lē-hal-lôt pa-ne - ha, ki he - sed wē-ē-met jē-qa-dē -
 mu fa-ne - ha na al tēt-bi-šē - nu, na al tēt-ši-bē - nu rē-qam mi-lē-fa-ne -
 ha. Sē-lah la - nu uš-lah la - nu jē-šu-a wē-ra-hă-mim mi-mē-ô-ne - ha.

qahal
 67. A-bi-nu mal-kê-nu ên la-nu mē-leh ę-la a - ta. A-bi-nu mal-kê-nu ă -
 sē'im-ma-nu lē-ma'an sē-mē-ha, a-bi-nu mal-kê-nu had-dēs 'a-lē-nu ša-na tō-ha. etc.

hazan
 68. ă-dô-naj bē-qôl šô-far jaš-mi-'a jē-šu-'a lē-qab-bēs sē fē-zu-ra
 bē-bô hez-jôn tēt-šu-'a, 'a-la ę-lô-him bi-ru'a, ă-dô-naj bē-qôl šô-far.

qahal
 69. 'A-la ę-lô-him bi-ru-'a, ă-dô-naj bē-qôl šô-far. Ba-hă-sôs - rôt wē -
 qôl šô-far ha-ri-'u lif-nê ham-mē-leh ă-dô-naj. Tiq-'u ba-hô - dēs šô-far, bak -
 ke - sē lē-jôm ha-gê-nu, ki hôq lē-jis-ra-êl hu, miš-pať lē-lô-hê ja-ă-qôh. etc.

70. *hazan*
Ba-ruh at-ta á-dô-naj, ẹ-lô-hê - nu, mẹ - leh ha-ô-lam, ă-şer
qahal
qi-dê-şa - nu bẻ-mi-ş-wô-taw wẻ-si-wa - nu li-ş - mô - 'a qôl sô-far. A-mên.
hazan
Ba-ruh at-ta á-dô-naj, ẹ-lô-hê - nu, mẹ - leh ha-ô-lam, 3 şe-he-hẻ -
qahal
ja - nu wẻ-qi-jẻ - ma - nu wẻ-hig-gi - 'a - nu laz-man haz-zẻ. A - mên.

71. 3
A-ş-rê ha-ám jô - dẻ-ẻ tẻ-ru - 'a, ă-dô-naj bẻ-ôr pa-ne - ha
jẻ-hallẻ - hun. Bẻ-şim-ha jẻ-gi-lun kỏl haj-jôm ub-si-dqa - tẻ-ha ja-rô-nu.
3
Ki tif-ẻ - rẻt 'uz - za - mô a - ta u-bẻ-sỏ - nah ta-rum qar - nẻ - - - nu. etc.

72. 2/4
Ên kê-lỏ-hẻ - nu, ên ka-dỏ-nẻ - nu, ên kẻ-mal-kẻ - nu, ên kẻ-mỏ-şỉ - 'ẻ - nu.
Mi hẻ-lỏ-hẻ - nu, mi ha-dỏ-nẻ - nu, mi hẻ-mal-kẻ - nu, mi hẻ-mỏ-şỉ - 'ẻ - nu. etc.

73. 3
A - nẻ 'a - ni 3 şẻ - fal kỏl ha - şẻ - fa - - -
lim wẻ-sa hẻt-ỏ 3 mẻ-qab - - - bẻl ha - tẻ - fi - lỏt. etc.

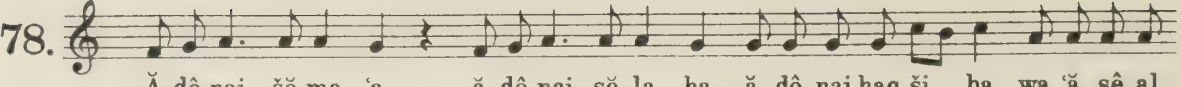
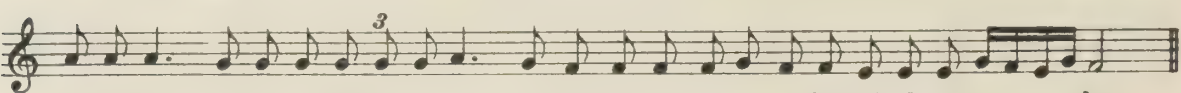
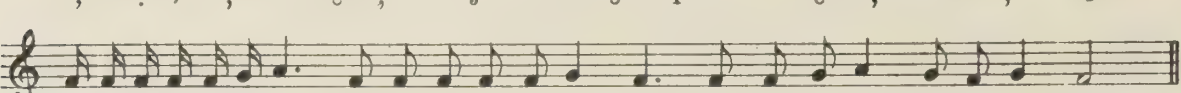
74. 3
Bỉ - ỉ - ba şẻl ma - 'ả - la u - bẻ - ỉ - ba şẻl ma-tẻ, 'al da - 'at

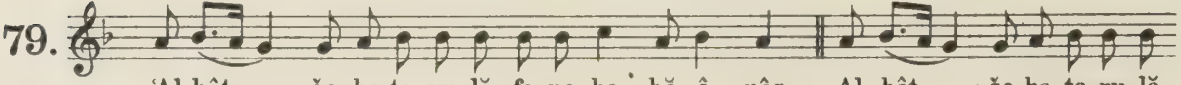
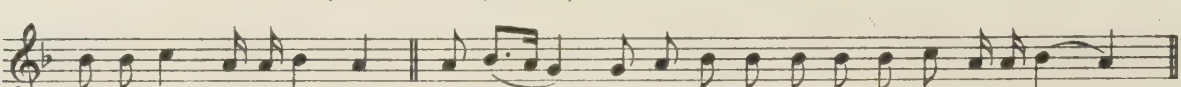
ham-ma-qôm ba-ruh hu wê-'al da-'at haq-qa-hal haq-qa-dôš haz-ze
 ă-nah-nu mat-ti-rin lě-hit-pal-lěl et ha-'ă-bar-ja-nin.


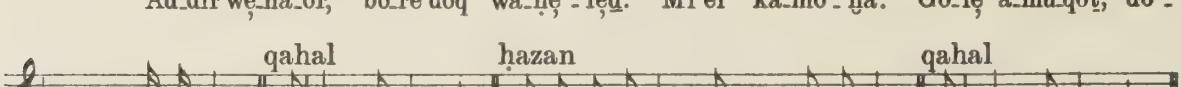
75. *hazan*
 Tě-fil-la lě-da-wid, šim-'a ă-dô-naj se-deq, haq-ši-ba rin-na-ti,
qahal *hazan*
 ha-ă-zi-nat filla-ti. Bě-lô sif-tê mir-ma. Tě-fil-la lě-da-wid, hat-tê ę-
qahal *hazan*
 lô-haj ọz-ně-ha 'ă-nê-ni, ki 'a-ni wê-ę-jôn a-ni. Tě-fil-la lě-mô-šę
qahal
 iš ha-ę-lô-hin, ă-dô-naj ma'ôn at-ta ha-ji-ta la-nu, bę-dôr wa-dôr. etc.

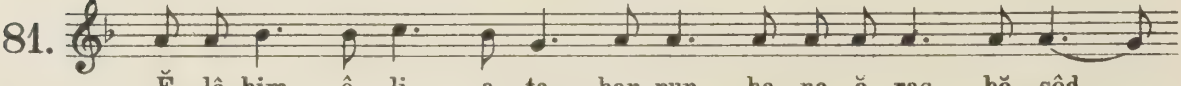

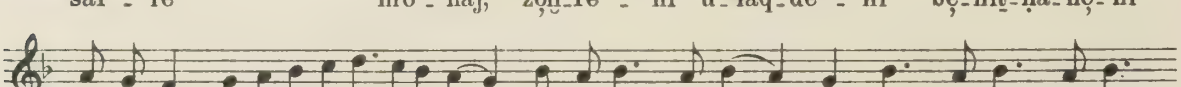
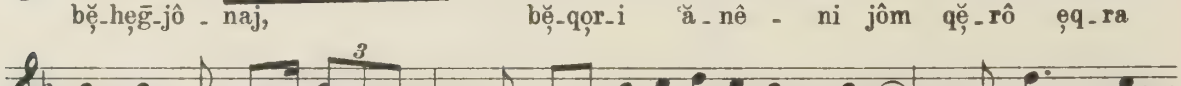
76. *hazan*
 An-na ă-dô-naj, ra-hă-mę-ha jê-ra-u, an-na hê-'a-têr lě-
qahal
 'am tể-fil-la jis-sa-u, an-na him-ma-sê ki bę-šim-ha qa-ra-u.
qahal
 Sô-mê-'a tể-fil-la 'a-de-ha kọl ba-sar ja-bô-u.

77. *hazan* *qahal*
 An-na bę-qor-ê-nu lě-qôl šaw-ê-nu, ă-dô-naj šę-ma-'a.
hazan *qahal* *hazan*
 An-na bę-ra-hă-mę-ha 'ă-wôn bis-ê-nu, ă-dô-naj sę-la-ha. Dę-ba-rim la-qa-hę-ti,
qahal *hazan* *qahal*
 sę-ma ă-dô-naj. Wę-het-ô bô-ju ha-mę-ti. Sę-la-h ă-dô-naj.

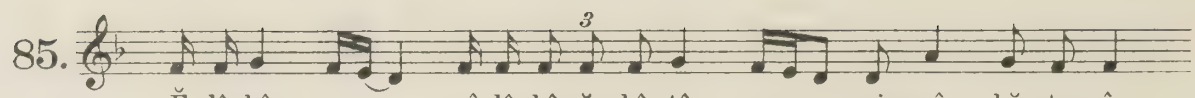
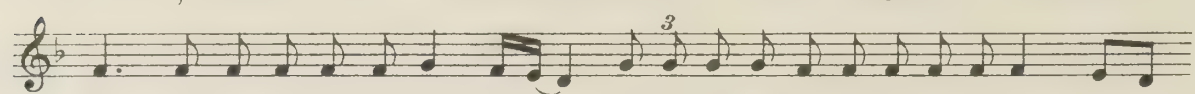
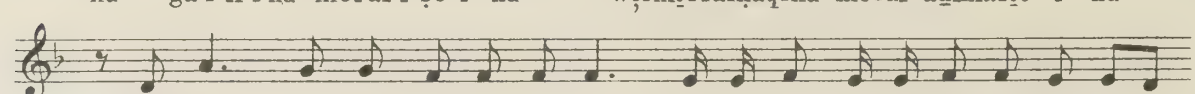
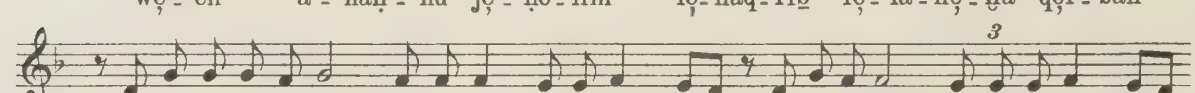
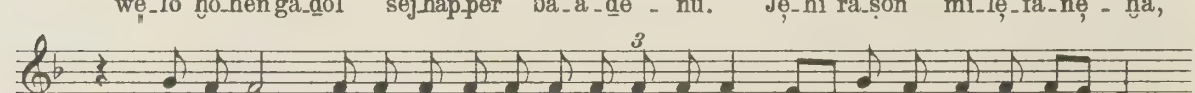
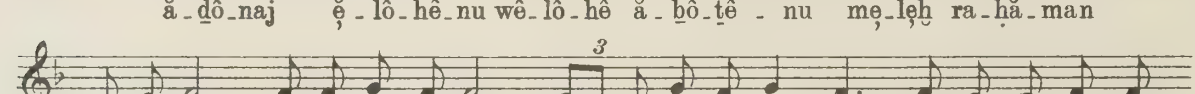
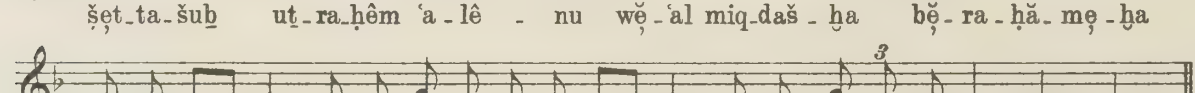
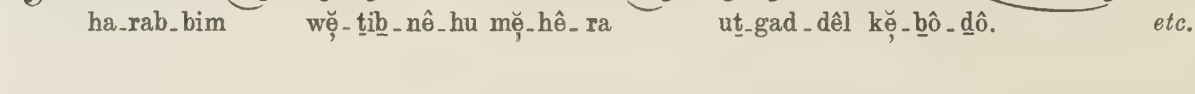
78. 
 Ǻ-dô.naj şe.ma - 'a, Ǻ-dô.naj şe.la - ha, Ǻ-dô.naj haq-şi - ba wa.Ǻ.sê al

 tẹ.a.har, lẹ.ma'an.ha ẹ.lò.haj ki şim.ha niq.ra al 'ir.ha wẹ.al'am.mẹ - ha.

 HǺ.şi.bê.nu Ǻ.dô.naj ê.le.ha wẹ.na.su - ba, had.dêş ja.mê - nu kẹ.qẹ - dẹm.

79. 
 'Al hêt şe.ha.ta.nu lẹ.fa.nẹ.ha' bẹ.ô - nẹs. Al hêt şe.ha.ta.nu lẹ.

 fa.nẹ.ha bib.li da - 'at. 'Al hêt şe.ha.ta.nu lẹ.fa.nẹ.ha bẹ.gǽ.luj. etc.

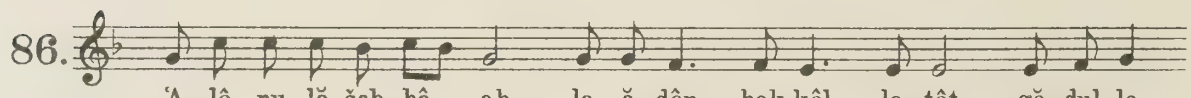
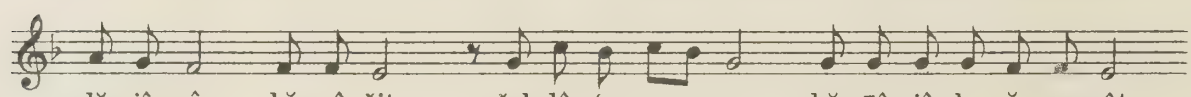
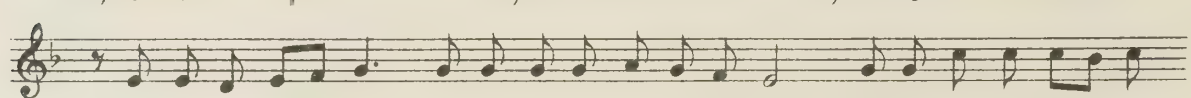
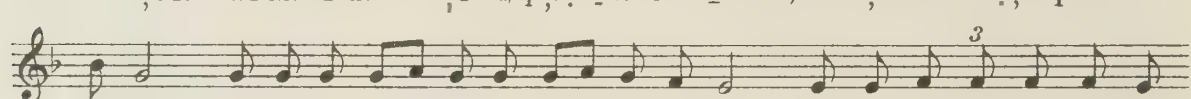
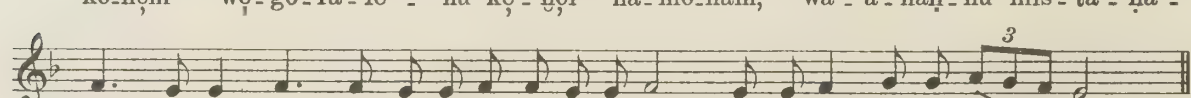
80. 
 Ad.dir wẹ.na.ôr, bô.rê dôq wa.hẹ.led. Mi êl ka.mô.ha. Gô.lẹ Ǻ.mu.qôt, dô -

 bêr şe.da.qôt. Mi êl ka.mô.ha. Ha.dur.bil.bu.sô wẹ.ên zulla.tô, mi êl ka.mô.ha. etc.

81. 
 Ẻ.lô.him ê.li a.ta, han.nun ha.nẹ.ẹ.raş bẹ.sôd

 sar - fê mô.naj, zoh.rê - ni u.faq.dê - ni bẹ.hit.ha.nẹ.ni

 bẹ.heg.jô - naj, bẹ.qor.i Ǻ.nê - ni jôm qẹ.rô ẹq.ra

 bẹ.maq.hê - lôţ ẹ.mu - naj, niş.mat kôl

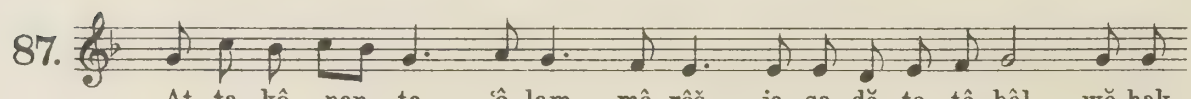
 haj tẹ.ba.rêh ẹt şim.ha Ǻ.dô.naj.

85.        

Ĕ - lô - hê - nu wê - lô - hê ă - bô - tê - nu, mip - nê hă - ta - ê -
 nu ga - li - nu mê - ar - sê - nu wê - nít - ra - haq - nu mê - ăl ad - ma - tê - nu
 wê - ên ă - nah - nu jê - hô - lim lẹ - haq - rib lẹ - fa - nẹ - ha qor - ban
 wê - lô hô - hên ga - dôi šej - ha pêr ba - ă - dê - nu. Je - hi ra - sôn mi - lẹ - fa - nẹ - ha,
 ă - dôi - naj ẹ - lô - hê - nu wê - lô - hê ă - bô - tê - nu mẹ - lẹ - ha - hă - man
 šet - ta - šub ut - ra - hêm 'a - lê - nu wê - 'al miq - daš - ha bẹ - ra - hă - mẹ - ha
 ha - rab - bim wê - tịb - nê - hu mẹ - hê - ra ut - gad - dël kẹ - bô - dôi. etc.

86.     

'A - lê - nu lẹ - šab - bê - ah la - ă - dôn hak - kôl, la - têt gẹ - đul - la
 lẹ - jô - sêr bẹ - rê - šit, šel - lô 'a - sa - nu kẹ - gô - jê ha - ă - ra - sôt
 wê - lô sa - ma - nu kẹ - miš - pẹ - hôt ha - ă - da - ma, šel - lô sam hẹl - qê - nu
 ko - hêm wê - gô - ra - lê - nu kẹ - hoi hă - mô - nam, wa - ă - nah - nu miš - ta - hă -
 wim lif - nê mẹ - lẹ - ma - lẹ - hej ha - mễ - la - him haq - qa - dôi ba - ruh hu. etc.

87. 

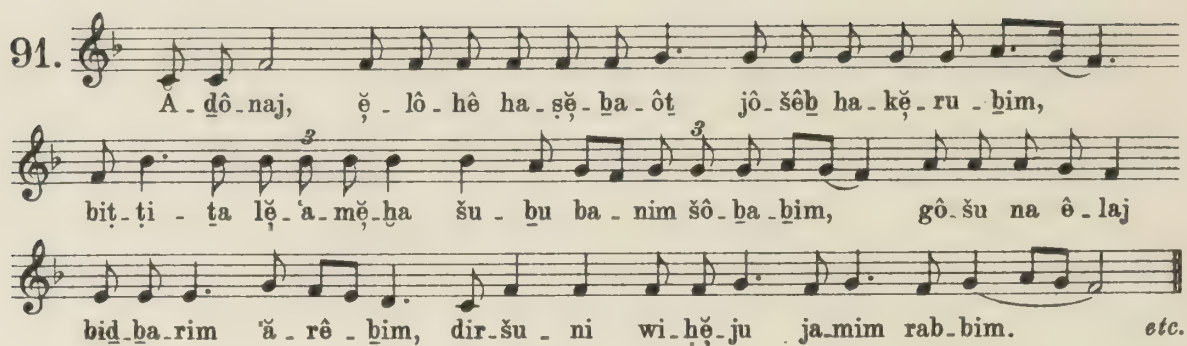
At - ta kô - nan - ta 'ô - lam mê - rôš, ja - sa - dẹ - ta tê - bêt wê - hak -

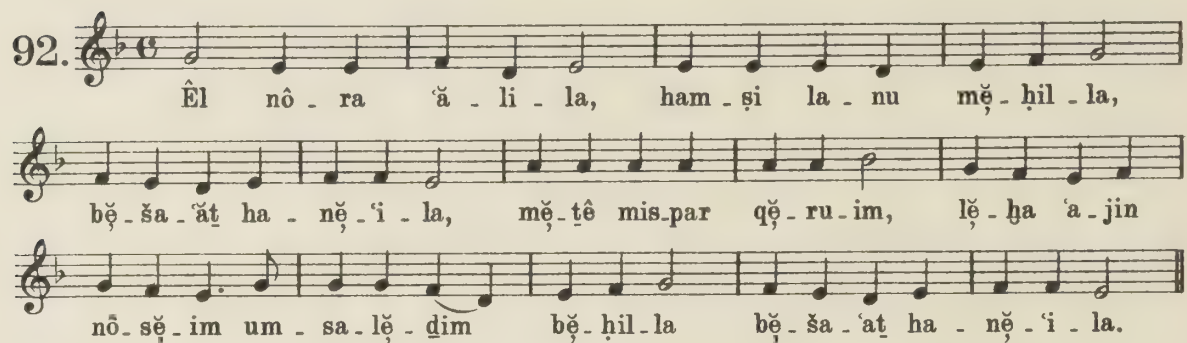
kôl pa-al - ta u^h-ri-jô^t bô ja-sar - ta, b^h-šur - ha 'ô-lam tô - hu wa-bô - hu
 w^h-h^h-šeh 'al p^h-nê t^h-hôm g^h-raš - ta ô - fel w^h-hiš-sah - ta nô - ga. Gô-lem, tab-nit
 ha-a-dam min ha-ă-da-ma ja-sar - ta w^h-al 'eš had-da - 'at ô-tô pa-qad - ta.

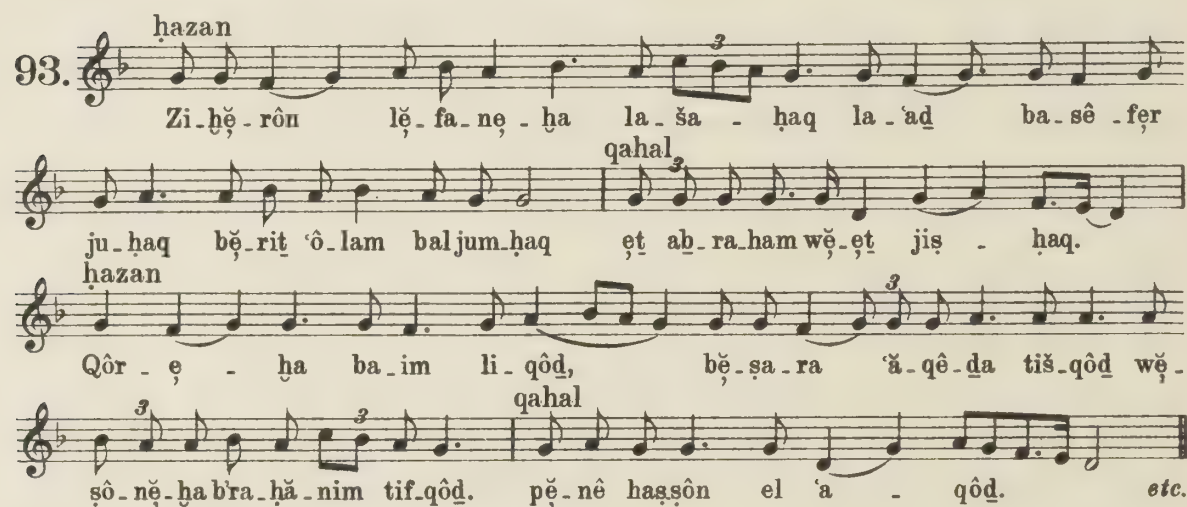
88. W^h-hah ha-ja ô - m^h-r, an-na ha-š^h-m, ha-ta - ti, 'a-wi - ti,
 pa-ša - ti l^h-fa-ne-ha ă-ni u-bê - ti, an-na ba-š^h-m
 kap-pêr na la-hă-ta - im w^h-la-ă-wô-nô^t w^h-la-p^h-ša - 'im, š^h-ha-ta - ti
 w^h-š^h-a-wi-ti w^h-š^h-pa-ša - ti l^h-fa-ne-ha ă-ni u-bê - ti, kak-ka-
 tub b^h-tô-rat m^h-š^h-e 'ab-de - ha ki. baj-jôm haz-ze j^h-h^h-pêr 'ă-lê-hem
 l^h-ta-hêr e^h-hem mik-kôl hă-tô - t^h-e-hem lif-nê ă-dô-naj tit-ha - ru.

89. W^h-hah ha-ja mô-nê a-hat, a-hat w^h-a-hat, a-hat uš-ta - jim, a-hat
 w^h-ša-lôš, a-hat w^h-ar-ba', a-hat w^h-ha-mêš, a-hat wa-šêš, a-hat wa-š^h-ba.

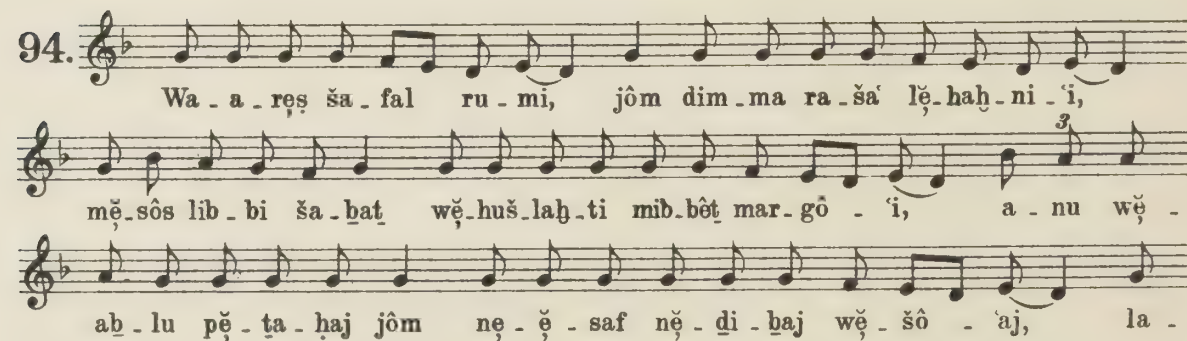
90. ^{hazan}
Ă-rô-mim ha hiz-qi w^h-h^h-el-qi b^h-bô-i b^h-rôb-dô^h-qi w^h-dô^h-qi,
 gam b^h-šôf-hi za-qi w^h-ša-ă-qi. B^h-qor-i 'ă-nê-ni ę-lô-hê sid - qi. etc.

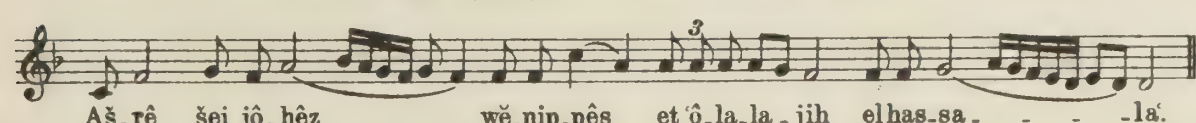
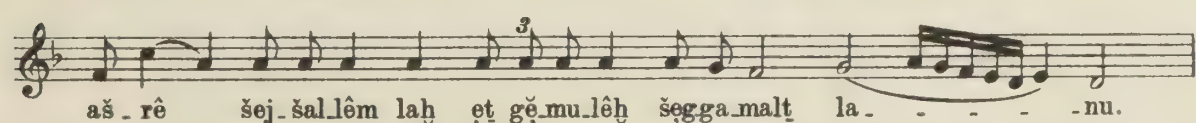
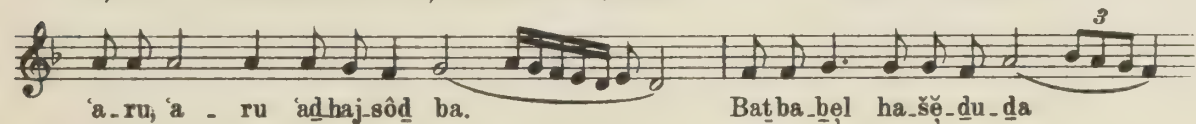
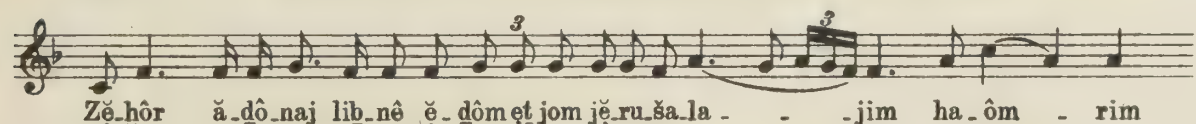
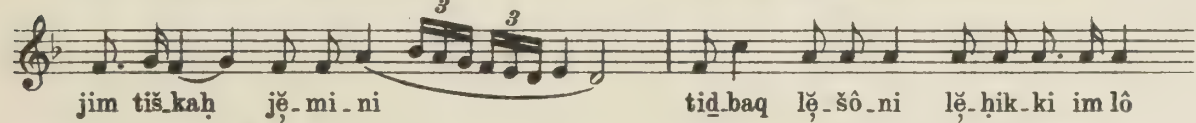
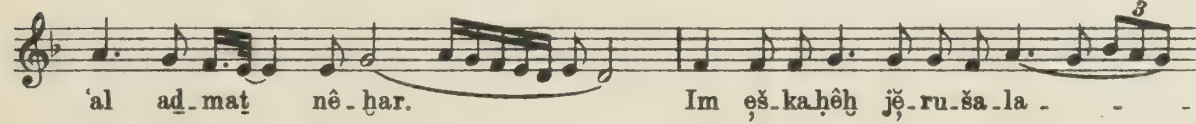
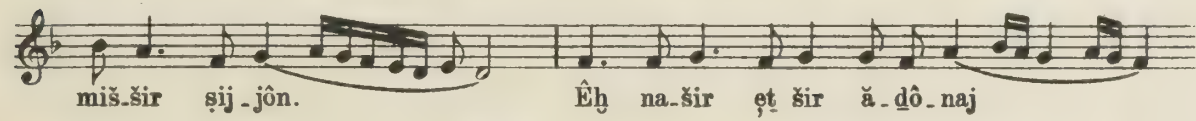
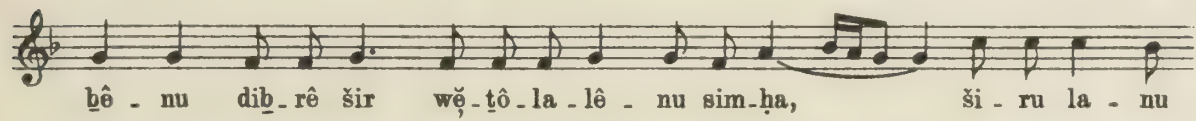
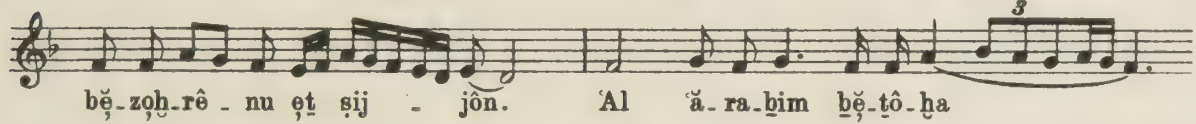
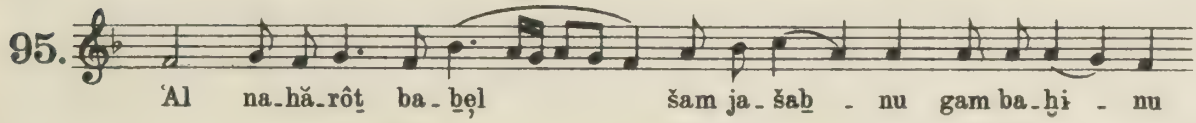
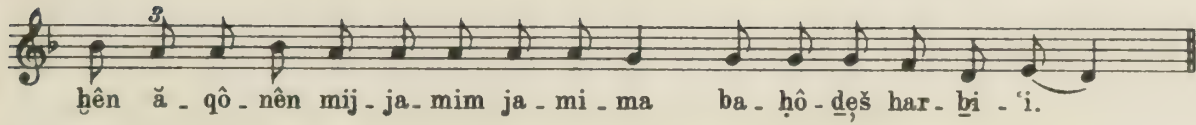
91. 
 91. *Ā - dō - naj, ă - lô - hê ha - sê - ba - ôt jô - šêb ha - kě - ru - bim,*
biṭ - ti - ta lě - 'a - mē - ha šu - bu ba - nim šô - ba - bim, gô - šu na ê - laj
biḏ - ba - rim ă - rê - bim, dir - šu - ni wi - hě - ju ja - mim rab - bim. etc.

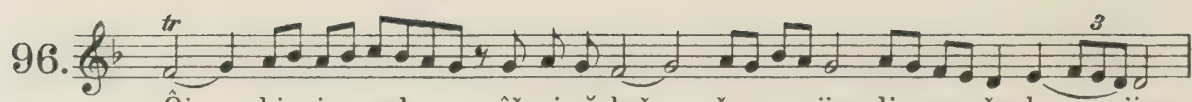
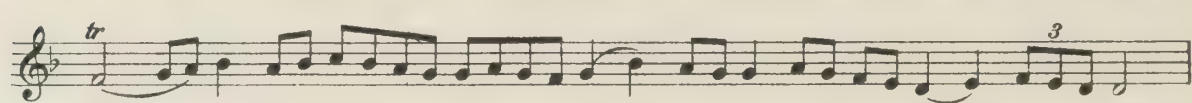
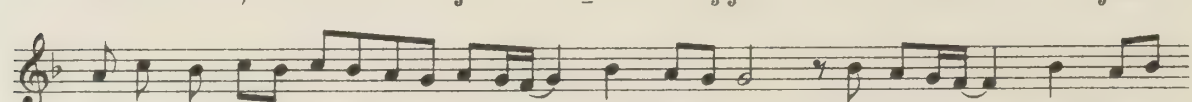
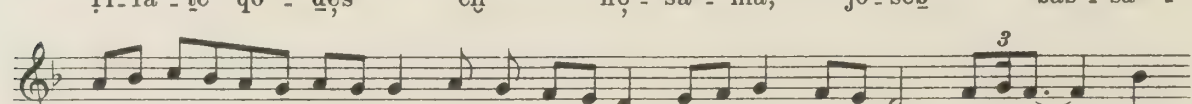
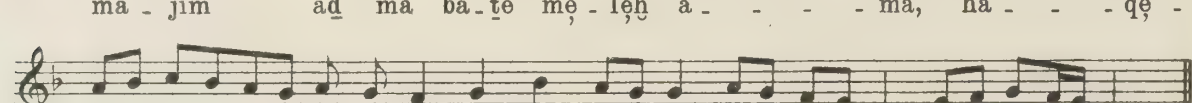
92. 
 92. *Êl nô - ra ă - li - la, ham - si la - nu mē - hil - la,*
bě - ša - 'at ha - nē - 'i - la, mē - tē mis - par qě - ru - im, lě - ha - 'a - jin
nô - sē - im um - sa - lě - dim bē - hil - la bē - ša - 'at ha - nē - 'i - la.


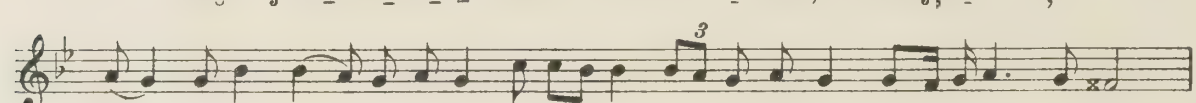
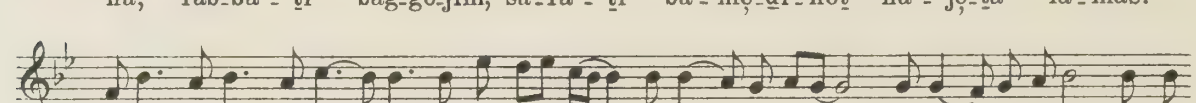
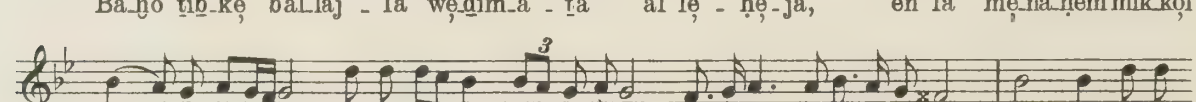
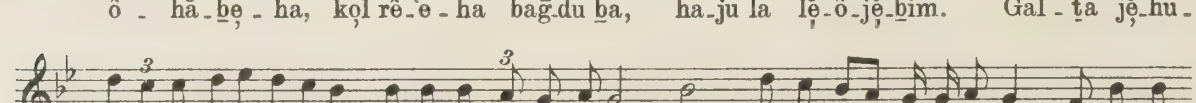
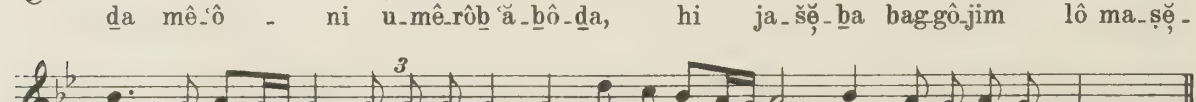
93. *hazan* 
 93. *Zi - hě - rôn lě - fa - nē - ha la - ša - haq la - 'ad ba - sê - fer*
ju - haq bē - rit 'ô - lam bal - jum - haq qahal eṭ ab - ra - ham wē - eṭ jis - haq.
hazan *Qôr - e - ha ba - im li - qôd, bē - ša - ra ă - qê - da tiš - qôd wē -*
qahal *šô - nē - ha b'ra - hă - nim tif - qôd. pē - nē haqson el 'a - qôd. etc.*

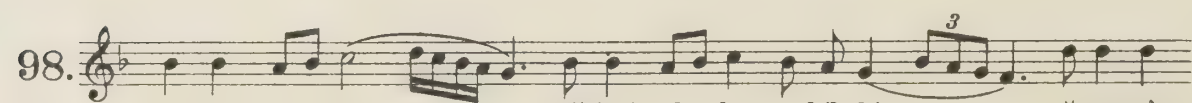
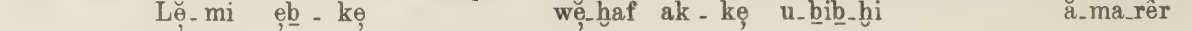
V Qinot, קינות

94. 
 94. *Wa - a - reš ša - fal ru - mi, jôm dim - ma ra - ša' lě - haḡ - ni - 'i,*
mē - sôs lib - bi ša - bat wē - huš - laḡ - ti miḇ - bêt mar - gô - 'i, a - nu wē -
ab - lu pē - ta - haḡ jôm nē - ă - saf nē - di - haḡ wē - šô - 'aj, la -




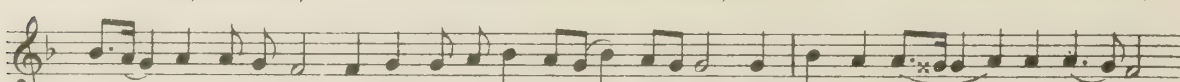

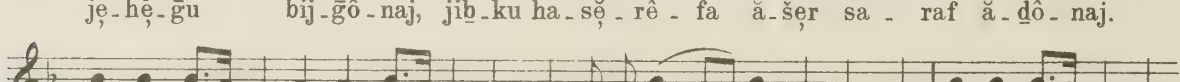
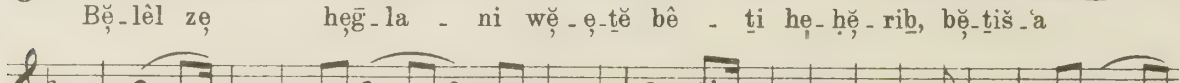
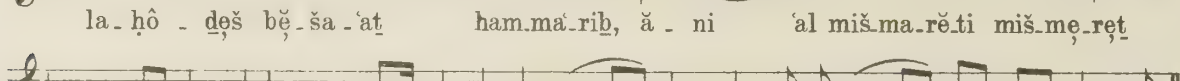
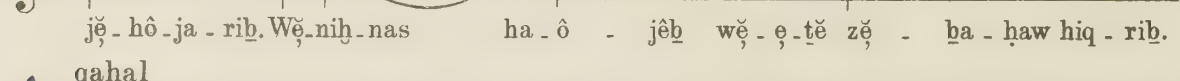
96.  Ôj ki ja - rad êš mi-ně haš - ša - ma-jim li - ru - ša - la - jim,
 ê - ni, ê - ni jôr - da maj-jim li - ru - ša - la - jim.
 Ti - ra - tẽ qô - deš êh ně - ša - ma, jô - šêb baš - ša -
 ma - jim 'ad ma ba - tẽ me - leḥ a - - - ma, ha - - - qẽ -
 dẽ - ša hi ba - 'ê - na - jim li - ru - ša - la - - - jim.


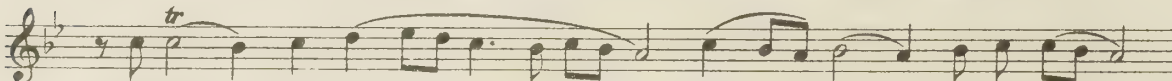

97.  Ê - ḥa jaš - ba ba - dad ha - 'ir rab - ba - ti 'am, ha - jẽ - ta kẽ - al - ma -
 na, rab - ba - ti bag - gô - jim, sa - ra - ti ba - mẽ - di - nôt ha - jẽ - ta la - mas.
 Ba - ḥô tiḥ - keḥ ballaj - la wẽ - di - m' - a - ta 'al le - ḥẽ - ja, ên la mẽ - na - hêm mik - kol
 ô - ḥă - be - ha, kol rê - 'e - ha baḡ - du - ba, ha - ju la lẽ - ô - jẽ - bim. Gal - ta jẽ - hu -
 da mê - ô - ni u - mê - rôb 'ă - bô - da, hi ja - šẽ - ba bag - gô - jim lô - ma - šẽ -
 'a ma - nô - aḥ, kol rô - dẽ - feḥ - ha his - si - ḡu - ha bên ha mẽ - sa - rim. etc.


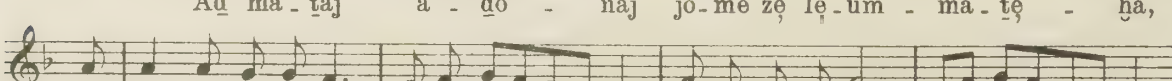
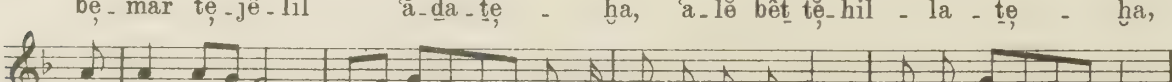
98.  Lẽ - mi eḥ - keḥ wẽ - ḥaf ak - keḥ u - biḥ - hi
 ă - ma - rêr

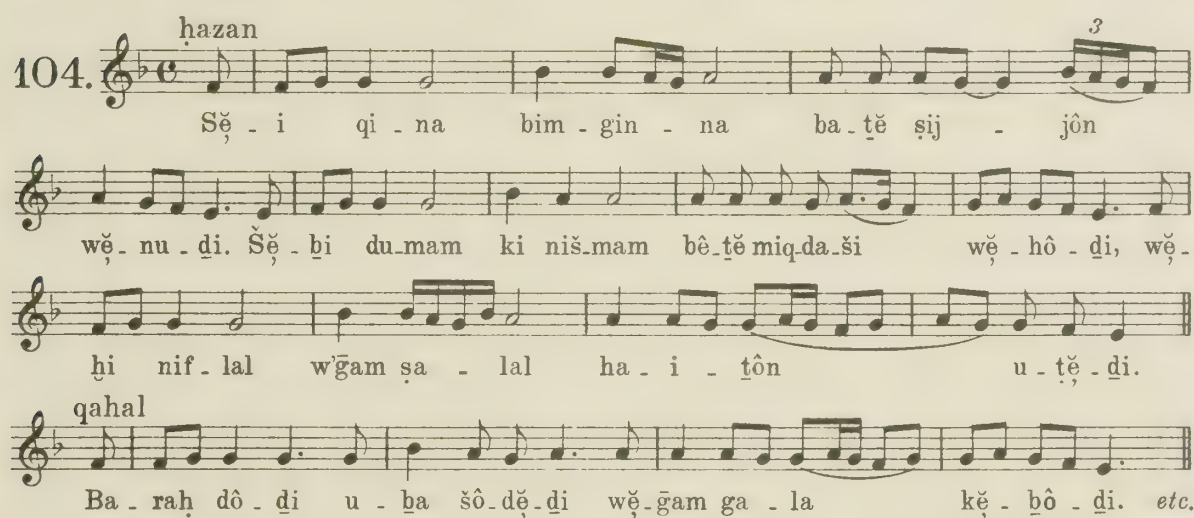
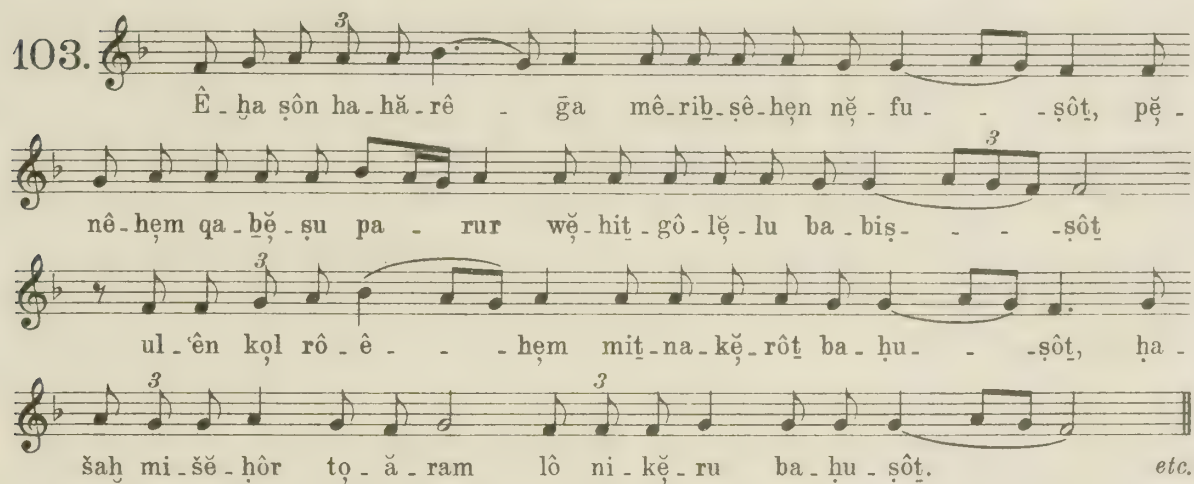
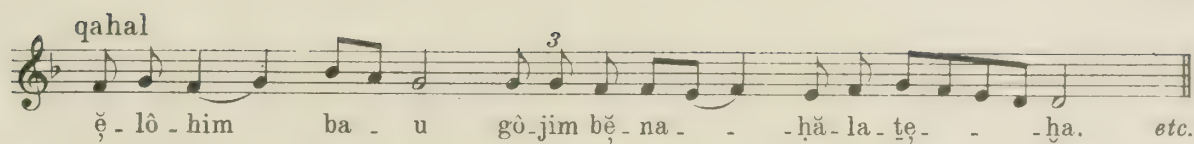
wa_hă_mô_ně_mê - 'aj ă_san_nên, hă_lam - mi_qě - đă
 wa_ă_rôn ô ô_hě_ru - bim ă_sěr 'ôr - bim wě_qip - pồ_để_sam jě -
 qan - - - - -nên. wě'_al du - han ă_sěr hu_han_lẹ_lẹ -
 wi lẹ_na_sê - a_h bẻ_sir la_êl wě_ran - nên.
 Ễ_hi ma_sẻ_mim ă_lê u - rim wẻ_tu - mim
 ă_sẻ - rẻ kồ_hă_nê mi_sẻ_mar jẻ_hồ - nên. etc.

99. 'Al har sịj-jôn sẻs_să_mêm sủ'_a_lim hi_lẻ_hu_bô.
 At-ta ă_dô_naj lẹ'_ô_lam tẻ_sẻb kis_ă_ha lẻ_dờ_wa_dờ.
 Lam.ma la_nẻ_sạ tiẻs_kă_hẻ - ni, ta'_az_bẻ_ni lẻ_ô_rẻ_hu_ja-mim.
 Hă_sỉ_bẻ_nu ă_dô_naj ê_lẻ_ha wẻ_na_sủ_ba, hăd_dẻs ja_mẻ -
 Fine.
 nu kẻ_qẻ - - - - -đẻm. Ki i_mẻ_ma_ôs mẻ_as-ta - nu, qa -
 sạf - ta 'a_lẻ_nu 'ad mẻ_ôđ. hăşibenu d. F.

100.  Bě - ləl zə jib - ka - jun. Wə - jê - li - - lu ba - naj,
 ləl ھا - ra.bə bē - ti wə - ni.sə - rə - fu ar - mô - naj, wə - ھۆl bêt jis - ra - ٺl
 qahal
 jə - hə - ɡu bij - ɡô - naj, jib - ku ha - sə - rê - fa ă - şer sa - raf ă - dô - naj. etc.
 Bě - ləl zə həğ - la - ni wə - ٺ - tē bē - ti hə - hə - rib, bē - tiş - ʾa
 la - ھō - deş bē - şa - ʾat ham - ma - rib, ă - ni ʾal miş - ma - rē - ti miş - me - rē - t
 jē - hō - ja - rib. Wə - ni - nas ha - ô - jēb wə - ٺ - tē zē - ھا - ھaw hiq - rib.
 qahal
 U - ھا ٺl mi - qē - da - ši wə - lô şiw - wa ă - dô - naj. etc.

101.  tr
 Ă - lə jôm ھۆr - ban hē - ھal mē - qud - daş
 tr
 mid - dē ləl zə sē - fēd jē - ھud - daş,
 tr
 ʾal ʾir qō - deş wə - ʾal ham - mi - qē - daş. etc.

102.  hazan
 ʾAd ma - taj ă - dô - naj jō - mē zə lē - ʾum - ma - tē - ھا,
 bē - mar tē - jē - lil ă - da - tē - ھا, ʾa - lē bêt tē - hil - la - tē - ھا,
 ă - şer sar - fu sa - rē - ھا wə - ha - rē - ɡu bē - nē bē - ri - tē - ھا.



106.

Ė - li 'ă - da - ti wě - hē - li - li jôm bô
na - - - fal kě - li - li waj - hi lě - ê - - - bēl kin - nô - ri
ul - qôl bô - him hă - li - li wě - tē - rad - na dim -
ô - taj ki rab - bôt an - hô - taj. etc.

107.

Zarqa sēgôl munah rēbīa qadma
wēazla geršajim, gērēs darga tēbir mērha tēbir
mērha tēbir mērha tīfha munah atnah mahpah
qadma zaqēf qatōn zaqēf gadōl tilša gēdōla tilša gēṭanna
tarha maāriḥ sōf passuq jētib pēsīq pazēr
pazēr tēbir darga tēbir

108.

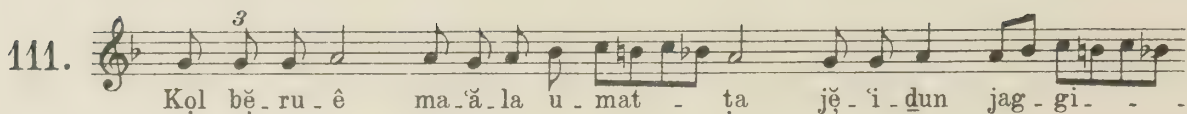
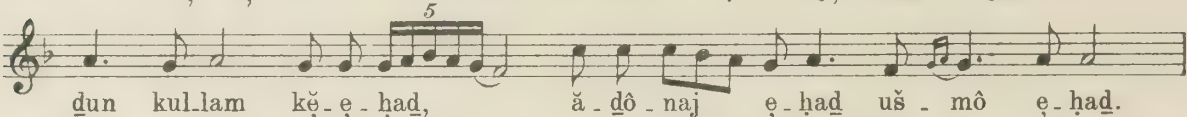
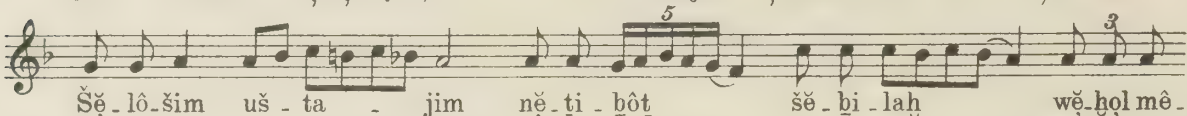
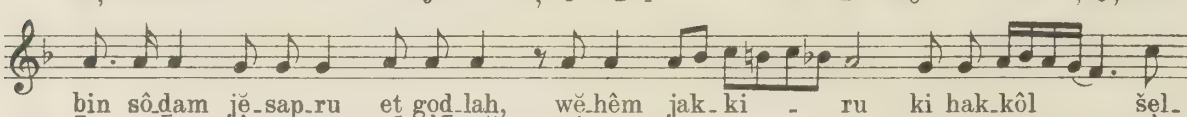
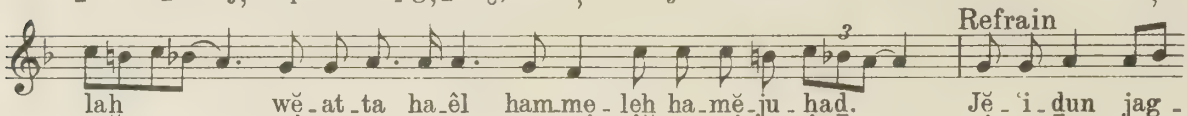
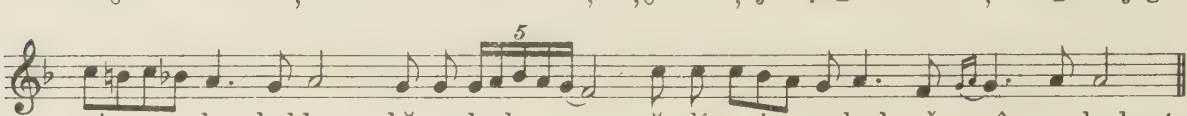
Waj - jiq - ra mō - šē lě - ḥol ziq - nē jis - ra - êl waj - jô - mēr
ā - lē - hēm, mi - šē - ḥu uq - ḥu la - ḥēm sōn lē - miš - pē - ḥô - tē - hēm
wě - ša - ḥă - ṭu hap - pa - saḥ ul - qaḥ - tēm ā - ḡud - dat ê - zôḥ

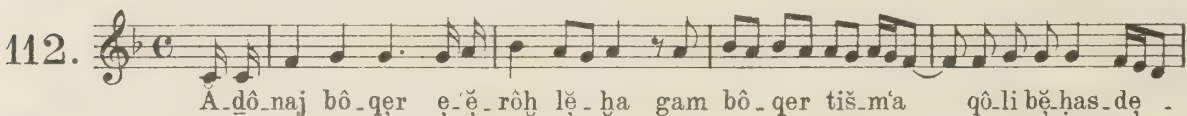
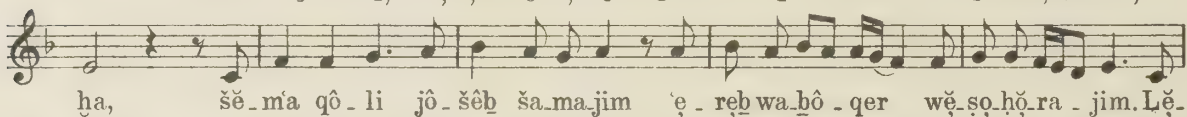
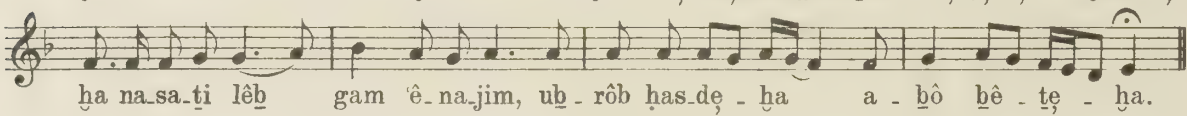
ut-bal-tem bad-dam ă-șer bas-saf, wê-hig-ga-tem ęl ham-maș
 ôf wê-ęl șe-tê ha-mê-zu-zôt min had-dam ă-șer has-saf, wê-at-
 tem lô tê-se-u iș mippe-tah bê-tô 'ad bô-qer. etc.

109. Zarga seğol șofar hôleh rēbīa azla gērēs
 darga tēbir tarha hôleh aṭnah mahpah șofar mēhuppah qadma
 tērēn qadmin zaqēf qaṭōn zaqēf gadōl tilša qētanna pazēr
 tilša gēdōla maāriḥ tarha sōf pasuq pēsiq jētīb gēršajim.

110. Waj-hi bi-mē ă-ḥaș-wē-rōș, hu ă-ḥaș-wē-rōș ham-mô-lēh
 mē-hô-ḏu wê-'ad kuș še-ba wê-'es-rim u-mē-a mē-ḏi-na.
 Baj-ja-mim ha-hēm, kē-șe-bet ham-mē-leh ă-ḥaș-wē-rōș 'al kis-sē
 mal-ḥu-tô ă-șer bē-šu-šan hab-bi-ra. Biș-naṭ ṣa-lōș lē-mōl-
 ḥô 'a-sa miș-te lē-ḥol sa-raw wa-'ă-ba-daw, ḥel pa-ras u-ma-
 ḏaj ha-par-tē-mim wê-sa-rē ha-mē-ḏi-nōt lē-fa-naw. etc.

I Šēbahôt, שבחות

111. 
 Kôl bē-ru-ê ma-ă-la u-mat-ta jē-'i-dun jag-gi-

 dun kul-lam kē-ē-had, ă-dô-naj ē-had uš-mô ē-had.

 Šē-lô-šim uš-ta-jim nē-ti-bôt šē-bi-laḥ wē-ḥol-mē-

 bin sô-dam jē-sap-ru et-gôd-laḥ, wē-hēm jak-ki-ru ki hak-kôl šel-

 laḥ wē-at-ta ha-êl ham-mē-leḥ ha-mē-ju-had. Jē-'i-dun jag-
 Refrain

 gi-dun kul-lam kē-ē-had ă-dô-naj ē-had uš-mô ē-had. etc.

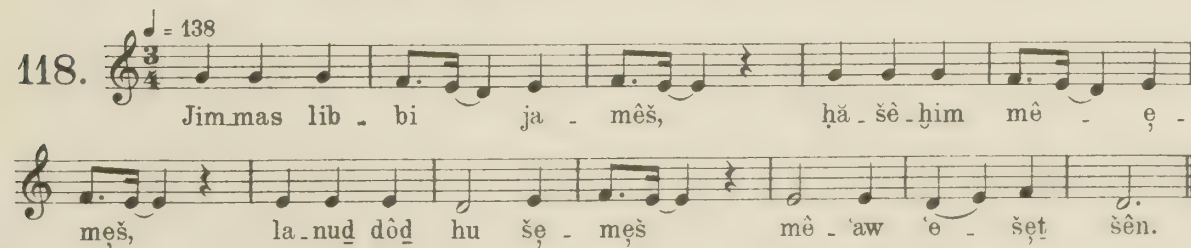
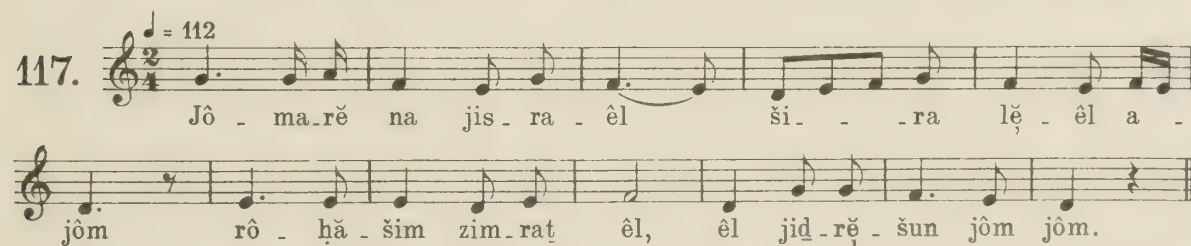
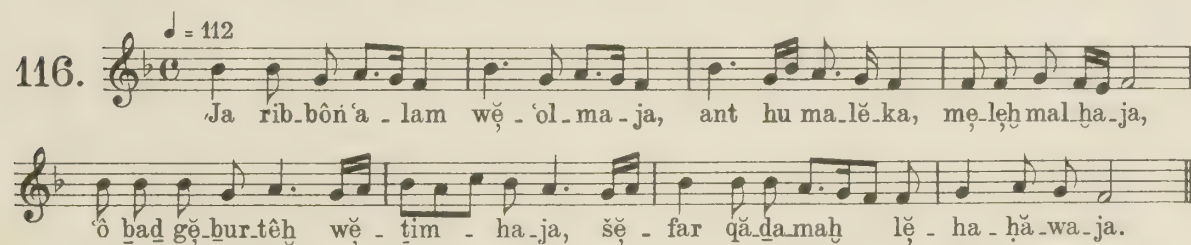
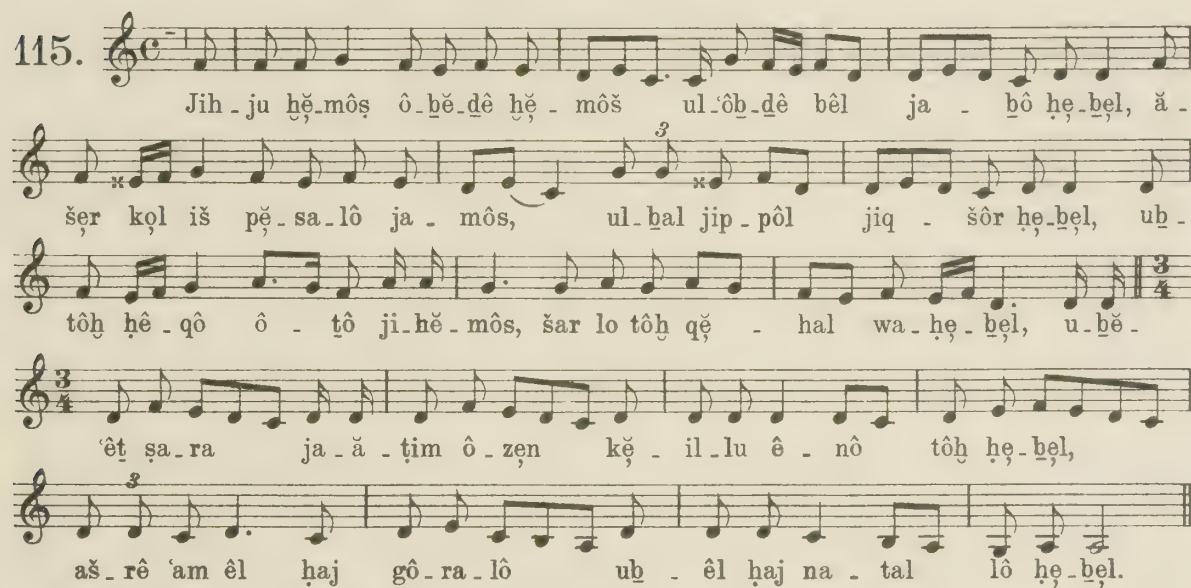
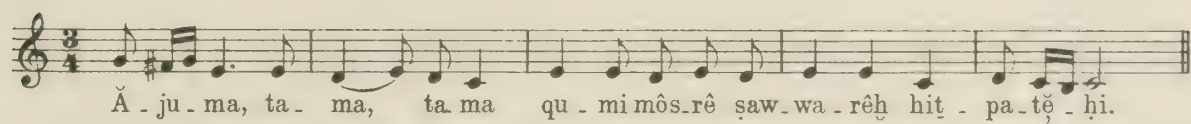
112. 
 ă-dô-naj bô-qer ē-ē-rôḥ lē-ḥa gam bô-qer tiš-mā qô-li bē-ḥas-de-

 ḥa, šē-mā qô-li jô-šêḥ ša-ma-jim ē-reḥ wa-bô-qer wē-ṣo-ḥo-ra-jim. Lē-

 ḥa na-sa-ti lēḥ gam 'ê-na-jim, ub-rôḥ ḥas-de-ḥa a-bô bē-tē-ḥa.

113. 
 Jô-na hô-ma ma tē-ḥē-mi naf-ši u-ma tiš-tô-ḥă-ḥi.

 Im na-daḏ-ta mē-'am-mi ub-na-ḥă-laṭ zar tiš-ta-pē-ḥi.

 ma laḥ um-la-la, ra-ă-ja hô-lê-la, a-ḥiṣ gē-ul-la eḥ 'a-mē ni-dē-ḥi,

 sa-ḥă-li qô-leḥ, ja-fa bat-mē-leḥ. Ki ḥiṣ ēḡ-a-lēḥ mit-tôḥ sē-ḥi.



119. $\text{♩} = 112$

A - na ê - lêh mê - ru - hẹ - ha, a - na mip - pa - ne - ha ẹb - raḥ, ẹb -
raḥ mi - me - ha ê - le - ha ub - sêl jad - ha a - ġil, ẹs - maḥ.

120. $\text{♩} = 120$

Qu - mi jô - na jẹ - qu - ša 'u - ri ẹ - ben ha - rô - ša, jô -
wa -
na sê - i mib - ba - bẹl ki a - šib lẹ - bat ba - bẹl hiš 'ă - ma - la bẹ - rô - ša.
hă - ġi šir 'al ne - bẹl

121. $\text{♩} = 108$

Ă - ju - ma ma - rẹ - êh har - i - ni wẹ - nô - am qô - lêh haš -
mẹ - i - ni, bẹ - ê - na - jiḥ lib - bab - ti - ni, piṭ - hi li 'ă - hô - ti ḥal - la.

122. $\text{♩} = 116$

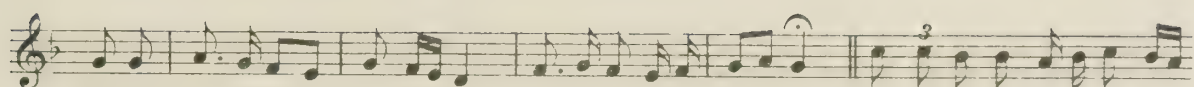
Ô - de la - êl lẹ - bab hô - qer, bẹ - ron
ja - haḍ kô - hẹ - bẹ bô - qer. Si - mu lê - bẹ 'al
ha - nẹ - ša - ma le - šem šẹ - bô wẹ - a - ha - la - ma.


123. $\text{♩} = 112$

Rô - ni ja - le bat iš ha - laq ši - ra li - di - di la - rum 'a - la
lib - bi ha - laq hiġ - di - lẹ ne - du - di. Haj, lêb ma - rẹ ma laḥ 'al 'ă - ma - laḥ
kẹ - ha - laḥ ti - nẹ - aq dōd. Im êl ma - laḥ tōb ġẹ - ma - laḥ ja - 'ă - dēh 'e - di.
a tempo
Im êl ma - laḥ tōb ġẹ - ma - laḥ ja - 'ă - dē - he 'e - di.

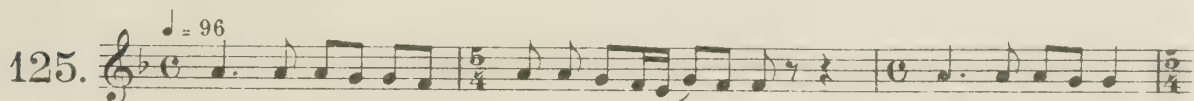
124. $\text{♩} = 96$

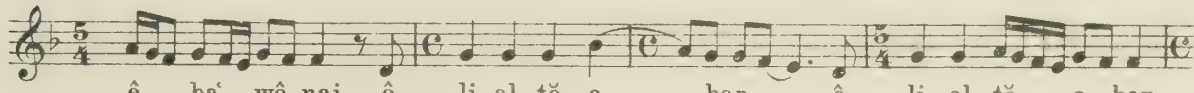
Jir - 'ad lib - bi 'êt šir ẹ - hẹ - ġẹ jid - pōq šên bẹ - šên jib -

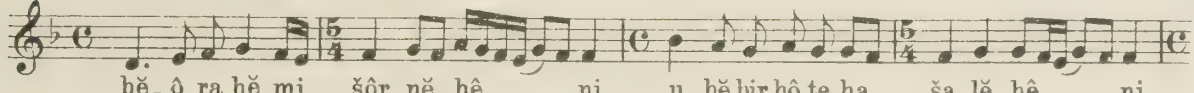



 'ar bē - qī - rē - bi ga - hē - lēt ji - dē - me u - dē 'a - šan. Rib - bō - rē - ba - bō - tē sē - ba -


 aw ra - zē wē - da - šēn ēn gam ę - hađ ja - 'ă - sōr hō - dōt ēl őr lô ji - šan.

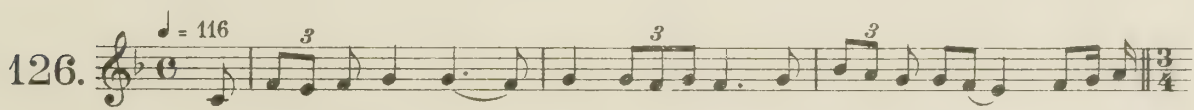
125. 

 An - na hō - ša' mē - őr 'ē - - - naj 'ab - dē - ha ur -


 ê ba' - wō - naj, ê - li al tē - a - hař, ê - li al tē - a - hař,


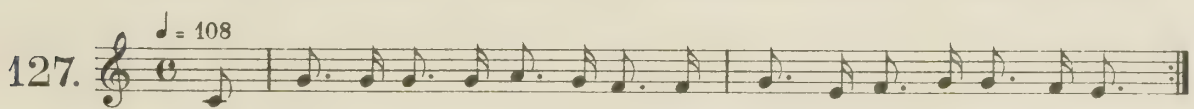
 bē - ô - ra - hē mi - šōr nē - hē - ni u - bē - līr hō - tē - ha ša - lē - hē - ni,


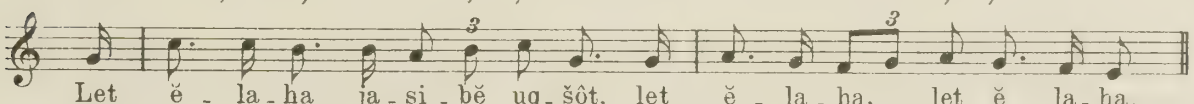
 ki 'a - la haš - ša - hař, ki 'a - la haš - ša - hař.

126. 

 Jiğ - dal šēm ēl hađ 'ô - sē - ni mib - bi - na - tō ja - 'ă -

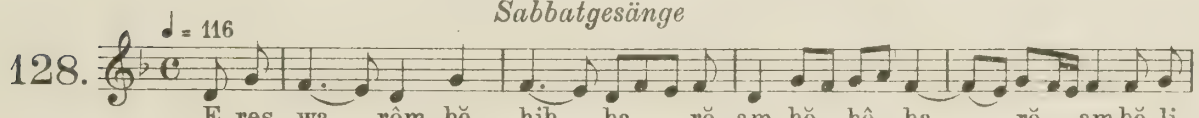

 nē - ni, 'al ba - mō - taj jađ - ri - hē - ni lam - naš - sē - ađ bin - gi - nô - taj.

127. 

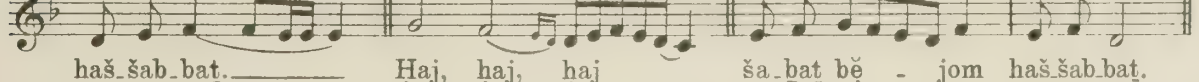
 Let ę - la - ha let ę - la - ha bar min - nak 'ôđ let ę - la - ha.


 Let ę - la - ha ja - si - bē uq - sōt, let ę - la - ha, let ę - la - ha.

II Sabbatsongs, לשבת *Sabbatgesänge*

128. 

 E - reš wa - rōm bē - hib - ba - rē - am bē - hē ba - rē - am, bē - li


 'a - mal ēl him - si - am 'ă - dōn 'ô - lam sur nē - si - am, ša - bat, bē - jōm


 haš - šab - bat. Hađ, hađ, hađ ša - bat bē - jōm haš - šab - bat.

129. $\text{♩} = 100$

Jôm haš - šab - bat ên ka-mô-hu bê-rê-hô ę-lô-him wa-ję-qad-šê-hu.

Mij-jôm ri - šôn 'ad jôm ši-ši liq - rat šab-bat niḥ-sę-fa naf-ši. Ki bę-šab-bat

ê - sę hof ši wę - hi jôm mę-nu - ha ęq-ra-ê-hu, bê-rê-hô ă-dô-naj wa-ję-qad-šê-hu.

130. $\text{♩} = 112$

Ê - li ê - li - ja - hu, biz - hut ê - li - ja - hu han-na-bi ha-bê na.

Bô jir-tôm riḥ-bô na ba-šę-bi ki ba lô ša-hab lib-bô gam lô ra-a šê - na.

131. $\text{♩} = 104$

Ę - ę-rôḥ ma - hă - lal ni - bi lif - nę ę - lô - hę a - bi,

lih - bôd hęm - dat lę - ba - bi, ę - li - ja - hu han - na - bi.

132. $\text{♩} = 116$

Bę - mô - sa - ê jô-mę mę-nu-ha ham-si lę'am - ha rę-wa-ha, šę -

la-hę ti-šę-bi lę - nę - na-ha wę - na - su ja-gôn wa - ă-na - ă-na-ha.

133. $\text{♩} = 160$

Qôl ša-hă-la wę-rin-na sę - fa - tę - nu az tę-ran-nę - na, an-na ă-dô -

naj hô - ši - 'a na, an-na ă-dô-naj haš-li-ha - na. Hăd-dęš sę-sô-ni êl na wę-ha-

bi ęt ê - li - ja - hu han-na - bi, am-męš wę-haz-zęq rif-jôn ja - di ba-ręḥ mę-laḥ.

Recit.

ti wę-hol ma-ba - di. Ha-ręsuš-laḥ w'sam-maḥ lę-ba-bi ęt ê - li - ja - hu han-na - bi.

134. $\text{♩} = 120$

A-mar ă-dô-naj lă-ja-ă-qô-bě al ti-ra 'ab-di ja-ă-qôb, ba -
 har ă-dô-naj ęt ja-ă-qôb, ga-al ă-dô-naj ęt ja-ă-qôb.

135. $\text{♩} = 116$

'Al bêt ze wě-jôš' - bē-hu tih-ję bir-kať ê-li-ja-hu,
 ê-li-ja-hu ba'al ha-ôt - ă mal-ah ă-dô-naj sě-ha-ôt,
 za-ha wě-a-sa nif-la-ôt - ă aš-rê 'aj-jin ra-ať-hu.

136. $\text{♩} = 168$

Hô-děš jě-šu-'a, had-děš li, ô-ri su-ri wě-gô-ă -
 li, uq-ra dę-rôr el qę-ha-li, êl qô-rê had-dô-rot mê-rôš.
 Hô-děš sě-sô-nim had-děš, uh-nê bêt-ha na-wę qa-dôš,
 uh-mô mať-bên ô-jě-bij had-děš, 'a-law tę-si-mê-ni lę-rôš.

IV Purimsong, לפורים
Purimlied

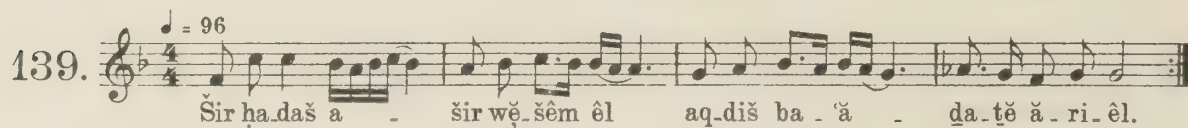
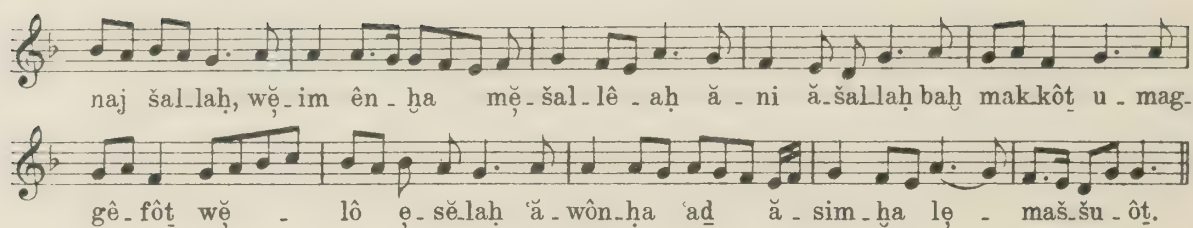
137. $\text{♩} = 168$

az.kir has-dê el ne-ę-man, ă-șęr ri-ha mę-kę-ab-ra-hă-man
 al jis-ra-êl a-mě lô-a-lě-man, a-rur ha-man ha-ah-za-ri.

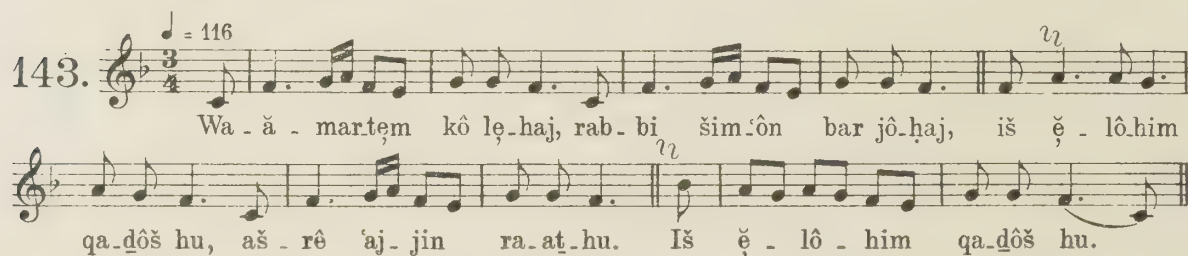
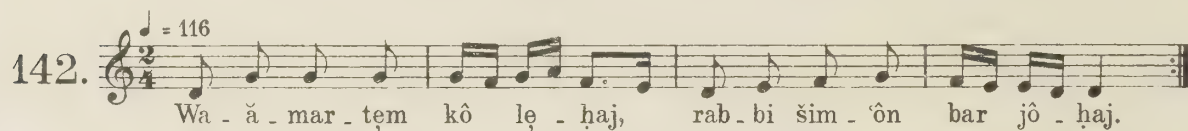
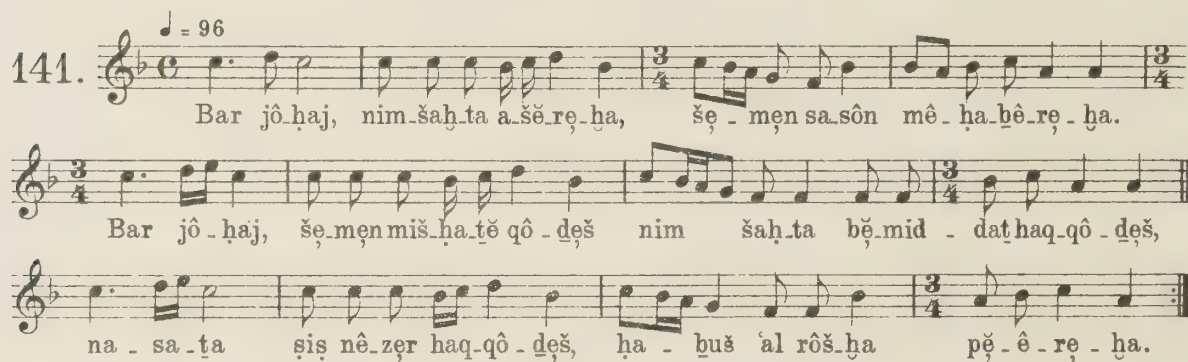
V Passoversong, לפסח
Osterlied

138. $\text{♩} = 116$

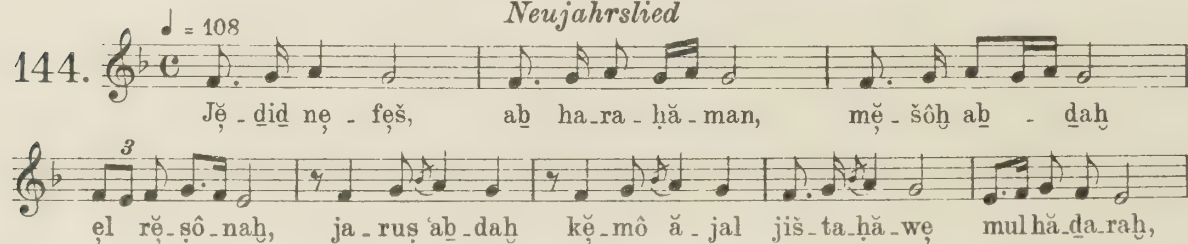
Gę-u-lê el tę-nu sę-bah wě-hô-da-ôt lę-sam ô-tôt bę-
 mi-sě-ra-jim wě-ni-fě-la-ôt. ă-zaj a-mar lę-far-ô ęt ba-

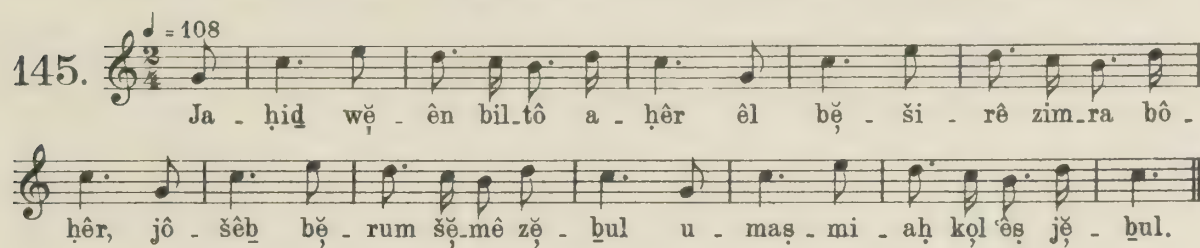
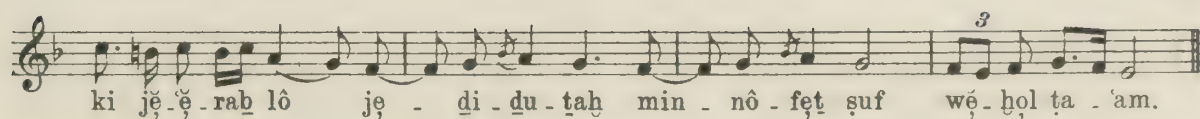


VI Songs for Laglaômer, ללג לעמר *Lieder für Lagla'omer*

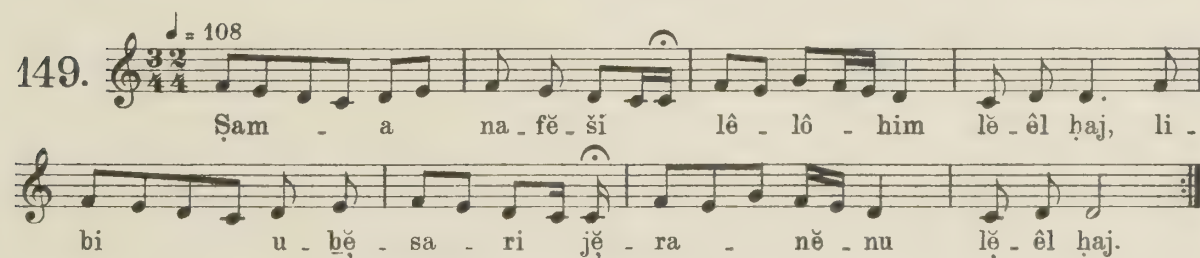
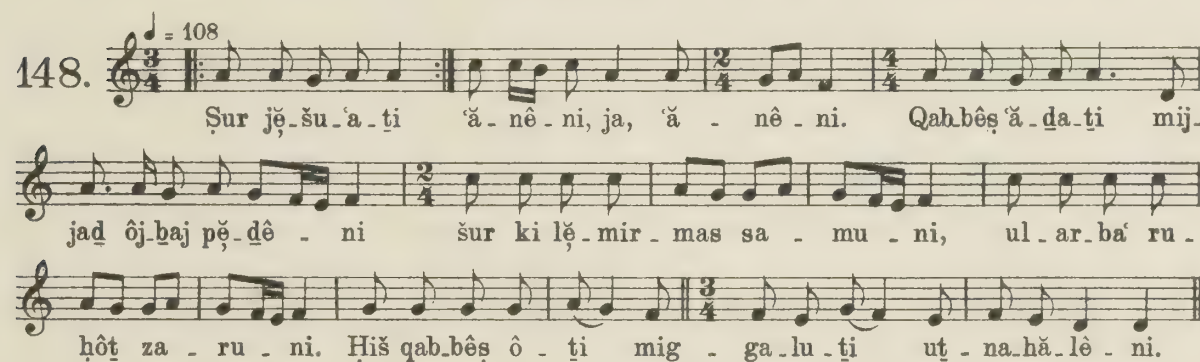
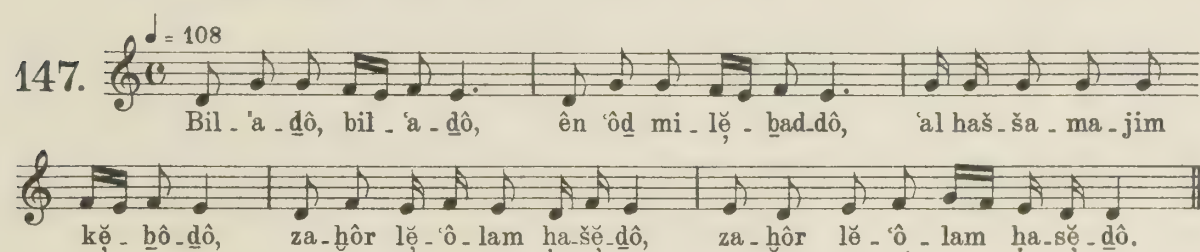
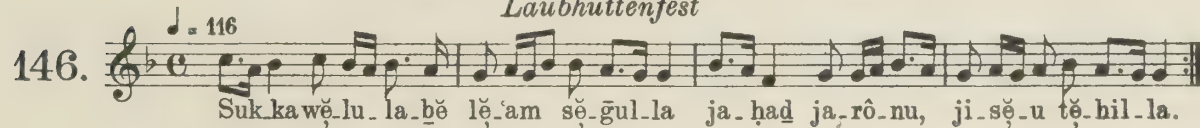


VII Newyearssong, לראש השנה *Neujahrslied*

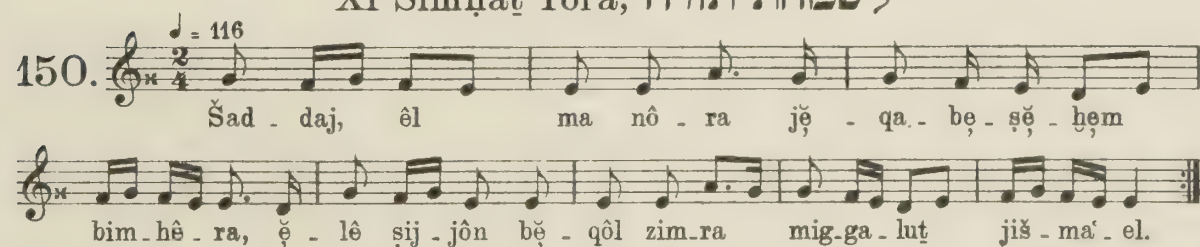




VIII Feast of tabernacles, **לסבֿוֹת**
Laubhüttenfest



XI Simḥat Tora, **לשמחת תורה**



151. $\text{♩} = 100$

Kô-hên qum u - ba-rêh šêm êl nô-ra wê - hu jê-ba-rêh ət šê-nô-tê -
 ha, ja-tê kan-na-har ət šê - lô-mê-ha ta - mid wê-šal-wa la - ă - hu - bē - ha.

152. $\text{♩} = 116$ Fine.

Mi wa-mi bil-tê - ha jô-sêr, ra-humhan-nun ga-lu - tē-nuqas-sêr.
 Mê - ô - lam na - saḥ - ta mê-rôš, êl miṭ-nas-sê lē - hò - lē lē - rôš,
 u-mij-jad qa-mê-nu da - mê - nu tid-rôš, da-mamjin-har mê-al ge-šer. D. C. a. F.

153. a) $\text{♩} = 132$ b)

Sim-hu na, sim-hu na bē-sim-haṭ hattô-ra. Sim-hu na sim-hu na bē-sim-haṭ hattô-ra.

154. $\text{♩} = 96$

Ši - ra la - êl nê - ra - nê-na wê-na-ġi-la wê - nis - mē-ha.

155. $\text{♩} = 138$

Jôm gi - la, jôm ġi - la, jôm gi - la ja - bô, ja - bô.

156. $\text{♩} = 126$

Solo Chor Solo
 Ên 'ôḏ mi-lē-bad-dô. Ho - qê na - tan, baš-ša-ma-jim hô - dō,
 Chor Solo Chor Solo
 hô-dē wê-ha-dar, ad - dir kē-bô - dō hô-dē wê-ha-dar ha-ja lib-bi hă-mar-mar,
 Chor Solo Chor
 wê-qa-ra zē əl zē wê-a-mar: sim-haṭ tô-ra, ješ, ješ, sim-haṭ miš-wa, ješ, ješ.

157. $\text{♩} = 126$

Ki-ri-ram, ki-ri-ram 'al jad mô-šê ben'am-ram, zē ă - rôn hab-bē-rit
 hak-ka-tub ă - šu - rit, ət ôj-bê - nu jah-rit biz-huṭ mô-šê ben 'am-ram.

158. $\text{♩} = 116$ Fine.
 Bô - i kal-la, bô - i kal-la, bô - i kal-la ha - kě - lu - la.
 Ê - šet haj-jil ma tōb sa hă-ra lô jib-bē bal - laj - la nê-ra. D. C. a. F.

159. Solo Chor
 Tiz-ku lě - ša - nim rab.bôt hab - ba - nim wě - ha - a-bôt,
 Solo Chor
 tiz - ku lě - ša - nim rab.bôt mē - êt šò - hên 'ă - ra-bôt. etc.

160. $\text{♩} = 116$
 Jô - na-ti ziw jif - 'a - tē-hě da - ma lih - sil wě - hi - môt,
 wa - 'ă - ni la - a-hă-ba - tē-hě a - šir šir 'al 'ă - la - môt.

161. $\text{♩} = 116$
 Jě - hi ša - lôm bē - hē - lê - nu
 bē-jis-ra.êl, wě-šal-wa bē - jis-ra.êl, bē - si - man
 tōb ben ba la - nu bē-ja - maw ja - hô gô - êl.
 Haj-jē - lēd jě - hi ra-ă - nan, bē - sēl šad - daj jīt - lò - nan u - bat -
 tô - ra a - zē ji-tē bō-nan, jě - al - lēf dat lē-hol šô - êl.

XI Weddingsongs, לחתונה Hochzeitslieder

162. $\text{♩} = 116$
 Ê - met at - ta hă - ta - nē - nu kě - mô sa - har bē -
 tô - hē - nu, kě - mē - lē-hě at lē - fa - nē - nu jě - ba - rē-hě-ha ế - lô - hē - nu.

163. $\text{♩} = 116$

Zê - li mễ - ò - đê na - 'ă - la, ă - qad - dêm pa -

na - wê bi - tễ - hil - la. Na ja - sis 'a - la - i bễ - gi - la,

bễ - gi - la u - bễ - sô - hô - la kimễ - sô - sễ hạ - ta - nễ 'al kal - la.

164. $\text{♩} = 116$

A - šir ši - rim la - êl bễ - bi - at hag - gô - êl ă - ju - ma tễ - mi - ma

ba - tễ nễ - 'i - ma, hiš gễ - al na gễ - al ê - li - ja - hu ja - bô jiğ - al jiğ - al.

XII Songs of aram. Jews, נוספות שירים ליהודים חב"י ארמית,
Gesänge der aram. Juden.

165.

Lễ - hạ ê - li tễ - šu - qa - ti, bễ - hạ hễ - qi wễ -

a - hă - ba - ti. Lễ - hạ lib - bi wễ - hil - jô - taj, lễ - hạ ru - hi wễ - niš - ma - ti. etc.

166.

An - na bễ - qor - ê - nu bễ - qôl šaw - ê - nu, ă - dô - naj sễ - ma - 'a,

an - na bễ - rah - mễ - hạ ă - wôn bis - ê - nu ă - dô - naj sễ - la - hạ. etc.

167.

Êl nô - ra 'ă - li - la ham - si la - nu mễ - hil - la bễ - ša - 'at ha - nễ 'i - la.

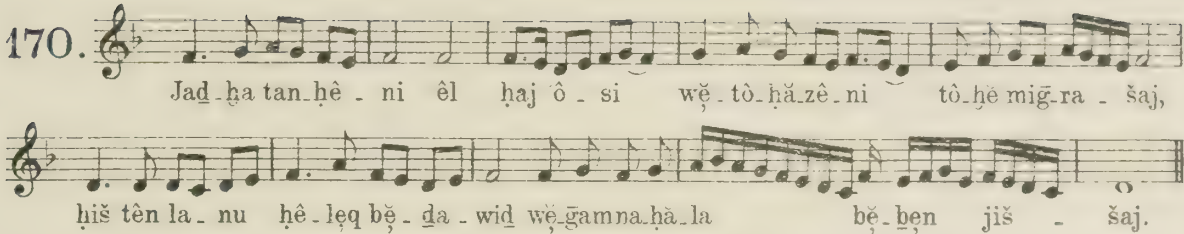
168.

Maš - mi - ah jễ - šu - 'a, rab lễ - hô - ši - 'a mễ - leh nễ - ẹ - man.

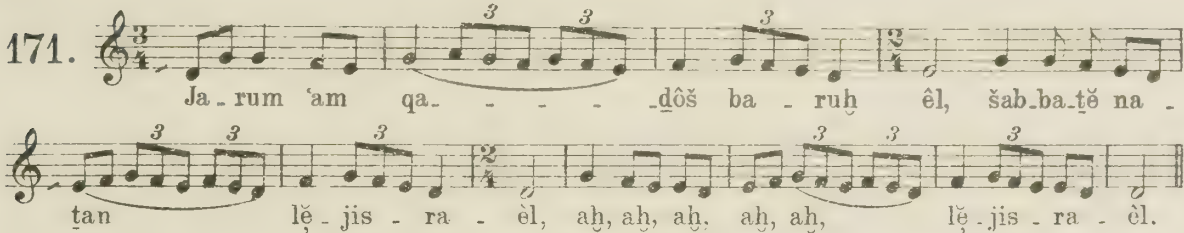
169.

Jễ - di - di rê - 'i mễ - qi - mi, mi - mi - rễ - mas an - sễ - la -

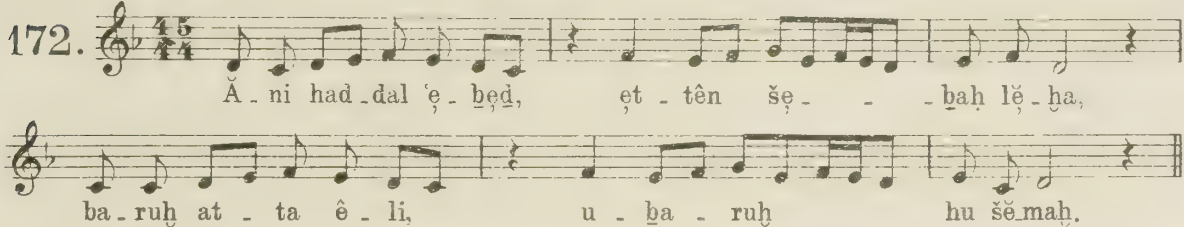
sôn, hag - gi - da li at - ta 'a - lễ mi na - ta - sễ - ta mễ - 'at haš - sôn.

170. 

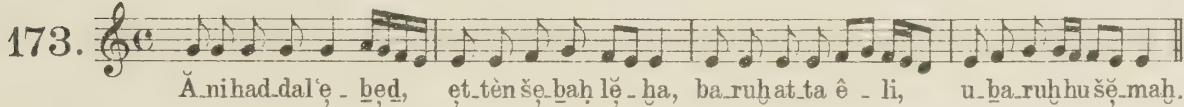
Jad ha tan. hè - ni êl haj ô - si wê - tò. hă.zê.ni tò.hê mig-ra - šaj,
hiš tên la - nu hê - leq bē - da - wid wē.gam na.hă - la bē - ben jiš - šaj.

171. 

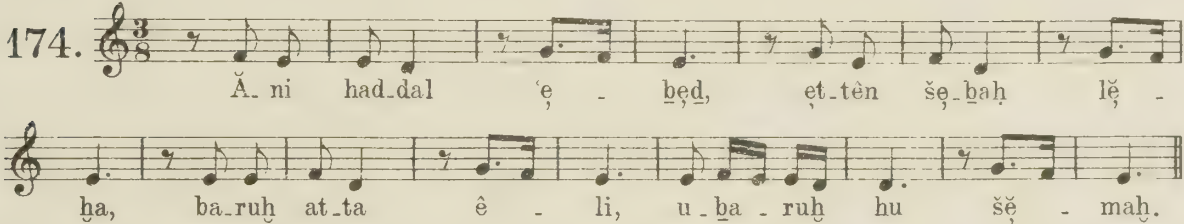
Ja - rum 'am qa - - - - - dôš ba - ruḥ êl, šab.ba.tě na -
tan lē - jis - ra - êl, aḥ, aḥ, aḥ, aḥ, aḥ, lē - jis - ra - êl.

172. 

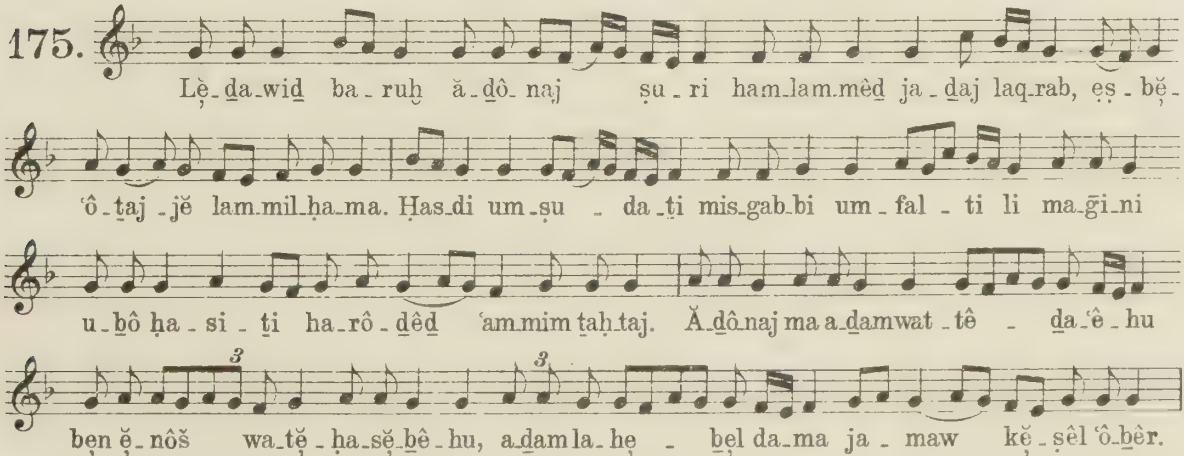
Ā - ni had - dal 'e - bēd, eṭ - tēn šē - - - - - baḥ lē - ḥa,
ba - ruḥ at - ta ê - li, u - ba - ruḥ hu šē.maḥ.

173. 

Ā.ni had.dal'e - bēd, eṭ.tēn šē.baḥ lē - ḥa, ba.ruḥ at.ta ê - li, u.ba.ruḥ hu šē.maḥ.

174. 

Ā - ni had.dal 'e - bēd, eṭ - tēn šē.baḥ lē -
ḥa, ba - ruḥ at.ta ê - li, u - ba - ruḥ hu šē - maḥ.

175. 

Lē - da.wid ba - ruḥ ā - dō.naj šu - ri ham.lam.mēd ja - daj laq.rab, eṣ - bē -
'ô - taj - jē lam.mil.ḥa.ma. Ḥas.di um - su - da - ti mis.gab.bi um - fal - ti li ma.ḡi.ni
u - bô ḥa - si - ti ha - rô - dēd 'am.mim taḥ.taj. Ā.dō.naj ma a.dam.wat - tē - da - 'ê - hu
bēn ē - nōš wa - tē - ḥa - sē.bē - hu, a.dam.la - hē - bēl da.ma ja - maw kē - sēl 'ô.bēr.

Ǻ_dô_naj haṭ ša_mə_ḥa wə - tē_rêḏ ga' bə_ḥa_rim wə - jə_ - ʕ - ša - nu.
 Bə_rôqba_raq ut - fi_sēm šə - lah ḥiṣ_ṣə - ḥa ut_hum.mēm.Šə_lah ja_de_ḥa mim -
 ma.rôm pə_sē.ni wə_ḥaṣ_sil - lə - ni mim.ma - jim rabbim mij - jad bə - nē nē_ḥar.
 Ǻ_šer pi.hēm dib - bə_šaw wi.mi.nam jə_min ša_qer. ʕ_lô.him šir ḥa_daš a -
 šī - ra lah bə_nē_bə_l'a_sôr á.zam_mə_ralah. Han.nô.tên tə_šū'a la_mə -
 la_him hap_pô_ṣə ʕt da_wid'ab_dô mē_ḥə - rəb ra'a. Pə_sē.ni wə_ḥaṣ_sī - lə - ni
 mij_jad bə - nē nē_ḥar Ǻ_šer pi.hēm dib - bə_šaw wi.mi.nam jə_min ša_qer.
 Ǻ_šer ba_nē_nu kin - ti'im mē_ḡud.da.lim bin - 'u_rē.hem. Bə_nô.tē - nu ḥē.za -
 wi_jôṭ mē_ḥuṭ_ṭa_bôṭ tab_nit hē_ḥal. Mə_za_wē.nu mē_lē - im mē_fi_qim miz -
 zan ʕl zan šô_nē - nu ma - ă - li - fôṭ mē_rub.ba_bôṭ bə - ḥu - šô - tē - nu.
 Ǻ_lu_fē.nu mē_sub - ba.lim ʕn pə_rəṣ wə_ʕn jô_sēt wə_ʕn šə_wa_ḥa bir - ḥô_bo -
 tē - nu. Aš_rē ha'am sək_ka - ḥa lô aš - rē ha'am šə_ă_dô_naj ʕ - lô.haw.
 Lam_naṣ_sē - aḥ bin.gi - nôṭ miz - môr šir. ʕ_lô.him jə_ḥa_nē - nu wi - bar_ḥē - nu

ja - êr pa_naw it - ta - nu sel - la lad da - at ba - a - reş dar - ke_ ha be_ hoi gô - jim
 jê - şu - a - te_ ha jô - du_ ha 'am - mim ẽ - lô - him jô - du_ ha 'am - mim kul lam.
 Jis - mễ - hu wi - ra - nễ - nu lễ - um - mim ki tiş - pôt 'am - mim mi - şôr ul - um - mim
 ba - a - reş tan hêm sel - la. Jô - du_ ha 'am - mim ẽ - lô - him jô - du_ ha 'am - mim kul
 lam. ẽ - reş nat - na jê - bu - la jê - bo - rễ - hê - nu ẽ - lo - him ẽ - lô - hê - nu.
 Jê - bo - rễ - hê - nu ẽ - lô - him wễ - jir - u ô - tô koi af - sê a - reş.

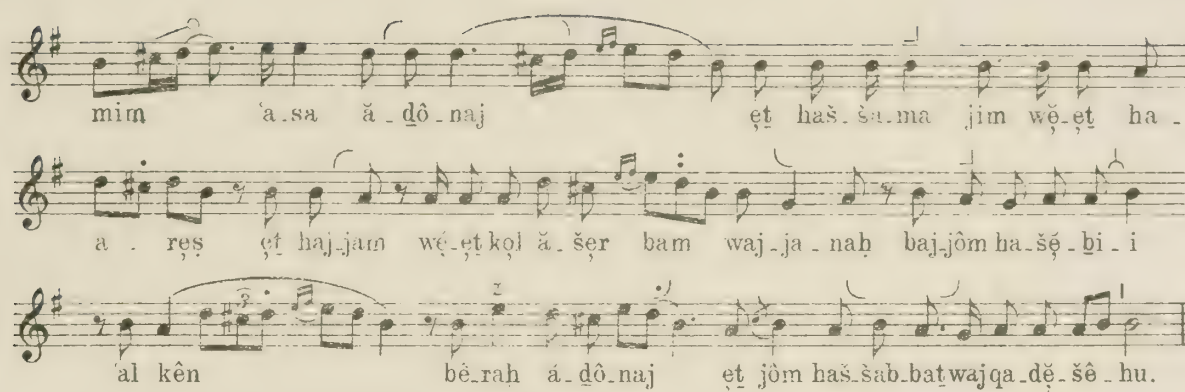
Solo
Lento
 176. Şôh - nê ba - tê hô - - - - - mễr lam - ma ti - sê - u
 a - jin, u - mô - tar ha - a - dam min ha - be_ hê - ma a - jin.
Chor
 La - nu jêş la - da - 'at ki ă - nah - nu tô - la 'at.
 Lễ - gab hô - mễr gab - be_ nu wêh jig - ba lib - bê - nu. etc.

(Exod. 20. 1-6 + 12)

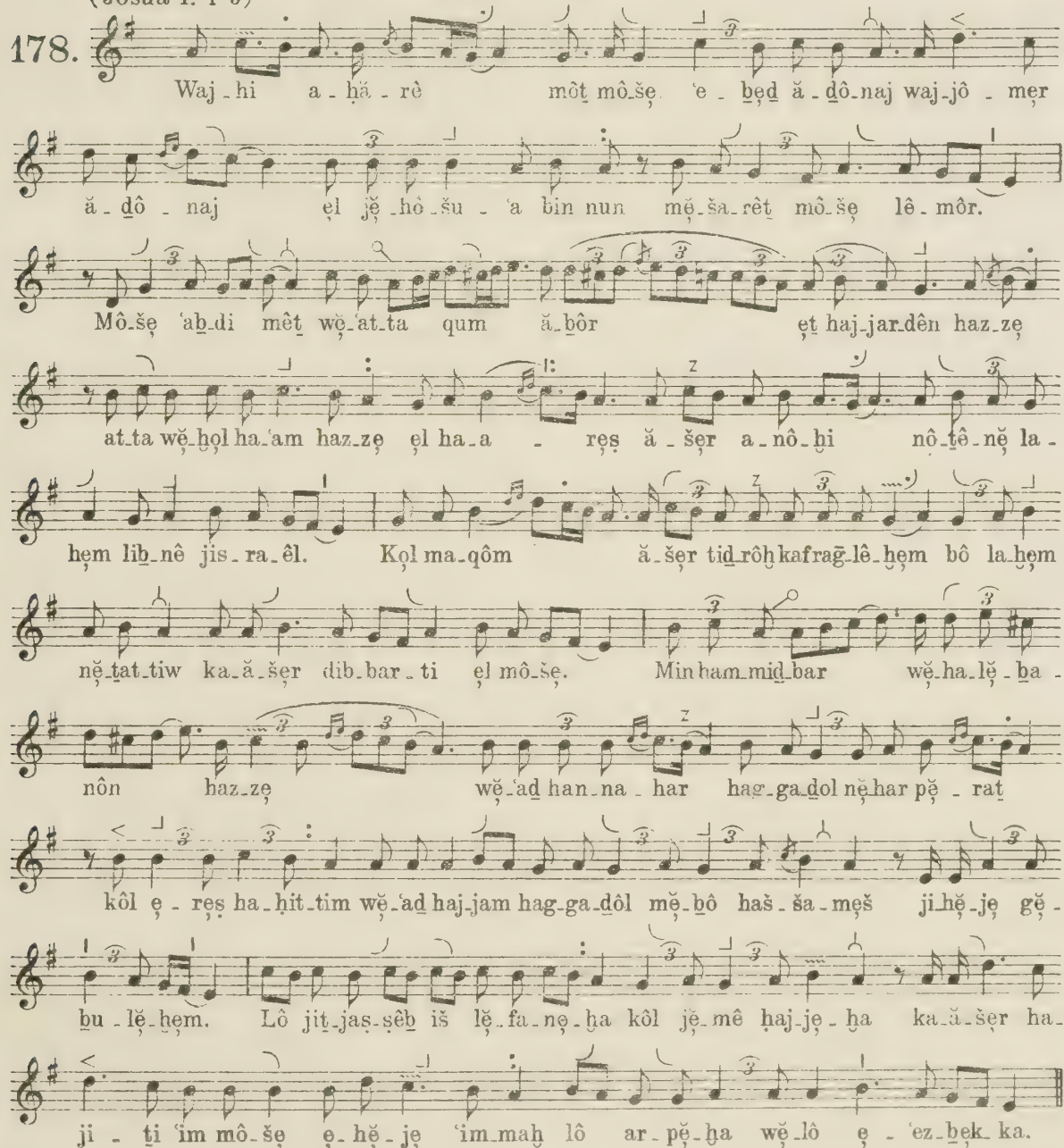
B. N° 53-54

177. Êt koi ha - dẻ - ba - rim ha - êl - lẻ lê - môr.
 A - nô - hi ă - dỏ - naj ẽ - lô - hẻ - ha ă - şer hô - sê - ti - - - -
 ha mê - ẻ - reş miş - ra - - - - - jim mib - bêt ă - ba - dim.
 Lô - jih - jẻ - ha ẽ - lô - him ă - hẻ - rim 'al pa - naj.

lô ta. sê lē. ha fe. sêl wê. hoi tē. mu. na a. šer ba. ša.
 ma. jim mim. ma. al wa. a. šer ba. a. reš mit. ta ha. wa. a. šer
 bam. ma. jim mit. ta. ha. la. a. reš lô. tiš. ta. hā. wê. la. hēm wê. lô. tō. ob. dēm,
 ki a. nō. hi a. dō. naj ę. lo. hē. ha. ęl qan. na pō.
 qêd a. wōn a. bōt al ba. nim al šil. lê.
 šim wê. al rib. bō. im lē. sō. nē. aj wê. o. sē. hē. sēd la. a. la. fim lē.
 ô. hā. baj u. lē. sō. mē. rē miš. wō. taj. Lô. tiš. sa ęt šēm a. dō. naj ę.
 lô. hē. ha. la. šaw ki lô jē. naq. qē a. dō. naj ęt a. šer. jis.
 sa ęt šē. mô la. šaw. Za. hōr ęt jōm ha. šab. ba. t lē. qa. dē.
 sō, sē. šet ja. nim. ta. a. bōd wê. a. si. ta. kōl mlah. tē. ha. u. baj. jōm
 ha. šē. bi. i šab. ba. t la. dō. naj ę. lô. hē. ha. lô. ta. a. sē. kōl mē. la. ha.
 at. ta u. bin. ha. u. bit. tē ha. ab. dē. ha. wa. a. ma. tē.
 ha u. bib. hēm. tē. ha. wê. gē. rē. ha. a. šer biš. a. rē. ha. ki sē. šet ja.



(Josua 1. 1-5)

B. N^o 55.

B. N° 57.

♩ = 188, 1. 1-7 Cantic.

179.

Sir haš-si-rim ă-șer liš-lô-mô. Jiš-ša-qê-ni mi-nê-siq-qôț
pi-hu ki-tô-bim dô-de-ħa mij-ja-jin. Lě-rê-aħ šę-ma-ne-ħa
tô-bim šę-men tu-ra-q šę-me-ħa 'al kên ă-la-môț ă-hê-bu-ħa.
Moš-hê-ni a-ħă-re-ħa na-ru-ša hě-bi-a-nihammeleħ ħă-da-raw na-gi-la wě-
nis-mě-ħabah naz-ki-ra dô-de-ħa mij-ja-jin mê-ša-rim ă-hê-bu-ħa.
Šę-hô-ra ă-ni wě-na-wa bę-nôț ję-ru-ša-la-jim kę-o-hô-lê qê-dar ki-ri-ôț
šę-lô-mô. Al tir-u-ni šę-ă-ni šę-ħar-hô-reț šęš-za-fat-ni haš-ša-meš-bě-
nê im-mi-ni-ħă-ru-bi sa-mu-ni nô-tê-ra eț ħa-kra-mim kar-mi šel-li lô-na-
tar-ti. Hag-gi-da-li šę-a-ħă-ħa naf-ši-e-ħa tir-e-ħa tar-biș-baș-
ša-hô-ra-jim, šal-la-ma eħ-ję kę-o-tę-ja 'al e-de-rê ħă-bê-re-ħa.

(Ruth 1. 1-4)

B. N° 58

180.

Waj-hi bi-mê šę-fôț haš-so-fě-tim waj-hi ra-ăb ra-a-
res waj-jê-leħ iș mib-bêț le-ħem ję-hu-da la-gur bis-dê mô-
ăb hu wě-iș-tô uš-nê ħa-naw. Wę-sêm ħa-iș e-li-me-leħ wě-

šem iŝ-tô nọ-ố-mi wẹ-šem šẹ-nê-ba-naw maḥ-lôn wẹ-hil-jôn ẹf-ra-
 tim miḥ-bêṭ lẹ-ḥem jẹ-hu-da waj-ja-bo-u sdê mô-ab waj-jih-ju šam.
 Waj-ja-mat ẹ-li-mẹ-lẹḥ iŝ nọ-ố-mi wat-tiŝ-ša-êṭ hi uŝ-nẹ ba-nẹ-ha.
 Waj-jis-u la-ḥem na šim mô-ă-bi-jôt šem ha-a-ḥaṭ-or-
 pa wẹ-šem haš-šê-niṭ ruṭ waj-jêš-bu šam kẹ-e-seṭ ša-nim.

(Lament. 1. 1-3)

B. N^o 59

181. E-ḥa jaš-ba ba-daḍ ha-ir rab-ba-ti am haj-ta kẹ-al ma-na,
 rab-ba-ti baḡ-gô-jim sa-ra-ti bam-di-nôt ha-jẹ-ta la-mas.
 Ba-hô tiḥ-kẹ bal-laj-la wẹ-dim'a-ta'al lẹ-ḥẹ-ja ên la mẹ-na-ḥem mik.
 kọl ô-hă-bẹ-ha kọl rê-ê-ha baḡ-du-ba ha-ju-la lẹ-ô-jẹ-bim.
 Gal-ta jẹ-hu-da mê-o-ni u-mê-rôḇ ă-bô-da hi jaš-ba baḡ-gô-jim lo maṣ.
 a ma-nô-aḥ kọl rôḇ-ḥa his-si-gu-ha bèn ham-ša-rim.

(Esther 1. 1-5)

B. N^o 60

182. Waj-hi bi-mê ă-ḥaš-wê-rôš hu ă-ḥaš-wê-rôš ham-mô-lẹḥ
 mê-hô-du wẹ-ăḍ kuš šẹ-ba wẹ-ẹs-rim u-mê-a mẹ-di-na.

B. N^o 61

II

6. Tê-hôm kal-buś kis-si - tô 'al ha-rim ja-am-du ma-jim. 7. Min ga-ă-rať ha-jê-nu-
 sun mim qôl ra-am-ha-jê-ha-fê-zun. 8. Ja-ă-lu ha-rim jêr - du bẻ-qa-ot
 elmê-qôm zê ja-sad-ta la-hêm. 9. Gẻ-bul sam-ta bal ja-ă-bô-run bal
 jẻ-su-bun lẻ-ha-sôt ha-a-rẻs. 10. Ham-sal-lê-a-h ma-ja-nim ban-ha-lim bên ha-
 rim jẻ-hal-lê-hun. 11. Ja-s-qu kỏl haj-tô sa-daj jiś-bẻ-ru fẻ-ra-im sẻ-ma-am.

(Proverbs. 1. 1-4)

W. 1938a

184. Mi-sẻ-lê sẻ-lô-mô bẻn da-wiđ mẻ- lẻh jis-ra-êl. La-da-at hỏh-
 ma u-mu-sar lẻ-ha-bin im-rẻ bi-na. La-qa-hať mu-sar has-kẻl sẻ-deq u-miś-
 pať u-mẻ-ša-rim. La-tẻt lif-ta-im 'or-ma lẻ-na-ar da-atum-zim-ma.

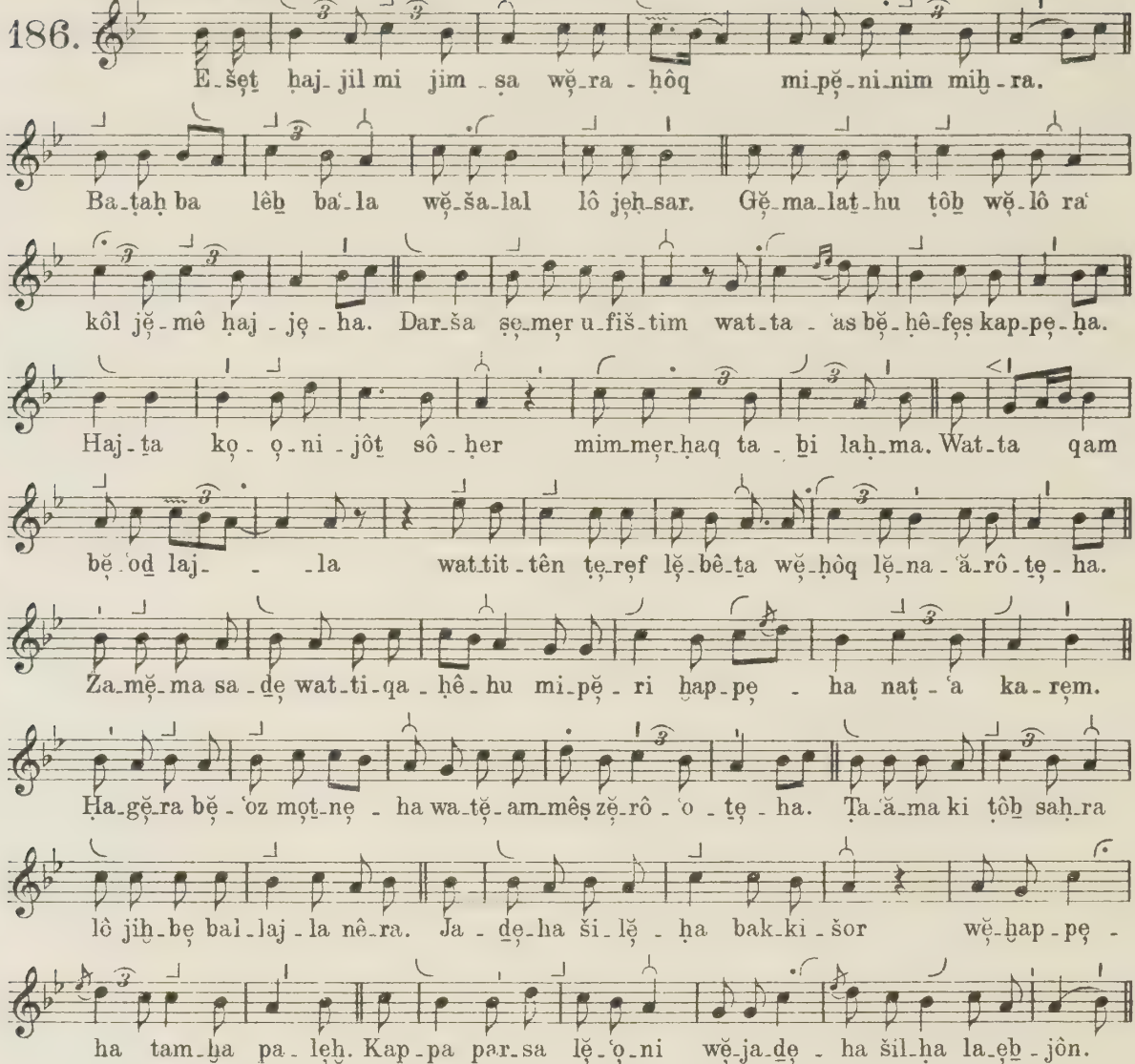
(Job. 3. 1-5)

W. 1938b

185. A-hả-rẻ hẻn pa-tať ij-jỏb ẻt pi-hu waj-qal-lẻl ẻt jỏ-mỏ.
 Waj-ja-an ij-jỏb waj-jỏ-mar, jỏ-bađ jỏm iw-wa-lẻđ bỏ wẻ-ha-laj-la
 a-mar hỏ-ra ga-bẻr. Haj-jỏm ha-hu jẻ-hi hỏ- sẻh al jid-rẻ-sẻ-hu ẻ-
 lô-ha-min-ma-al wẻ-al tô-fa 'a-law nẻ-ha-ra. Jiẻ-a-lu-hu hỏ-sẻh wẻ-sal-
 ma - wẻt tiś-kỏn 'a-law 'ả-na-na jẻ-ba-ả-tu-hu kim-ri-rẻ-jom.

(Proverbs. 31. 10-20)

B. N° 62

186. 

E.šet haj-jil mi jim-sa wẹ-ra-hôq mi.pẹ-ni-nim mi-h-ra.

Ba-tah ba lẹb ba-la wẹ-sa-lal lô jẹh-sar. Gẹ-ma-lat-hu tồb wẹ-lô-ra

kôl jẹ-mê haj-jẹ-ha. Dar-sa sẹ-mer u fiš-tim wat-ta-as bẹ-hẹ-şẹş kap-pẹ-ha.

Haj-ta kọ-q-ni-jôt sô-her mim-mer-haq ta-bi lah-ma. Wat-ta qam

bẹ-od laj-la wattit-tên tẹ-ref lẹ-bẻ-ta wẹ-hôq lẹ-na-ă-rô-tẹ-ha.

Za-mẻ-ma sa-de wat-ti-qa-hẻ-hu mi-pẻ-ri hap-pẻ-ha nat-a ka-rẻm.

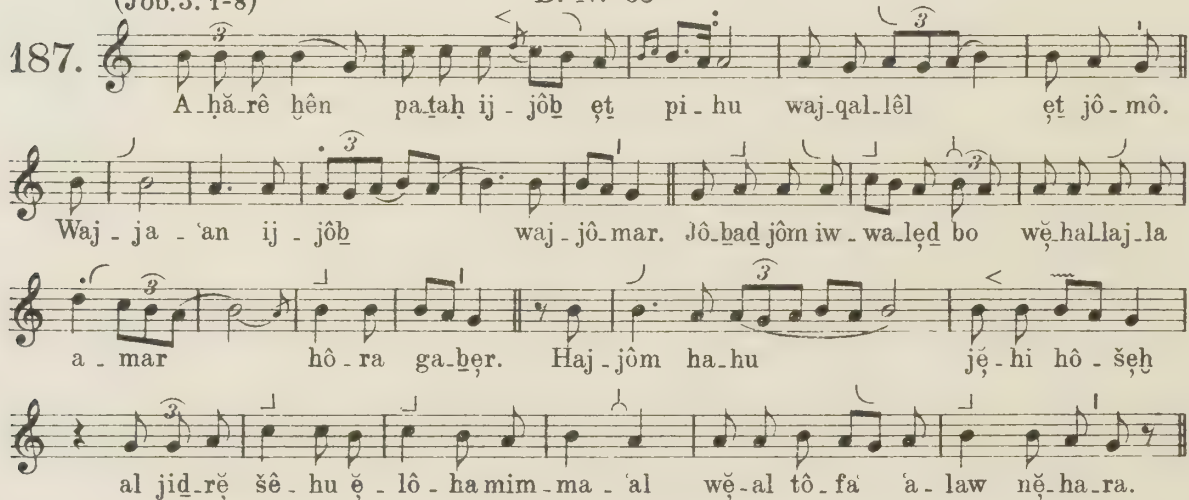
Hạ-gẻ-ra bẻ-oz mọt-nẻ-ha wa-tẻ-am mẻş-zẻ-rô-o-tẻ-ha. Tẻ-ă-ma ki tồb sa-ha-ra

lẻ jẻh-bẻ bai-laj-la nẻ-ra. Ja-de-ha sĩ-lẻ-ha bak-ki-şor wẹ-hap-pẻ-

ha tam-ha pa-lẻh. Kap-pa par-sa lẻ-q-ni wẻ-ja-de-ha sĩ-lẻ-ha la-ẻb-jỏn.

(Job. 3. 1-8)

B. N° 63

187. 

A-hẻ-rẻ hẻn pa-tah ij-jỏb ẻt pi-hu waj-qal-lẻl ẻt jỏ-mỏ.

Waj-ja-an ij-jỏb waj-jỏ-mar. Jỏ-bẻd jỏm iw-wa-lẻd bo wẻ-ha-laj-la

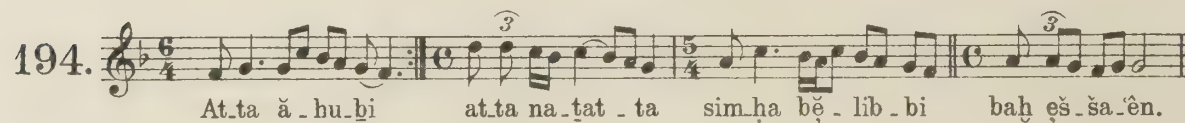
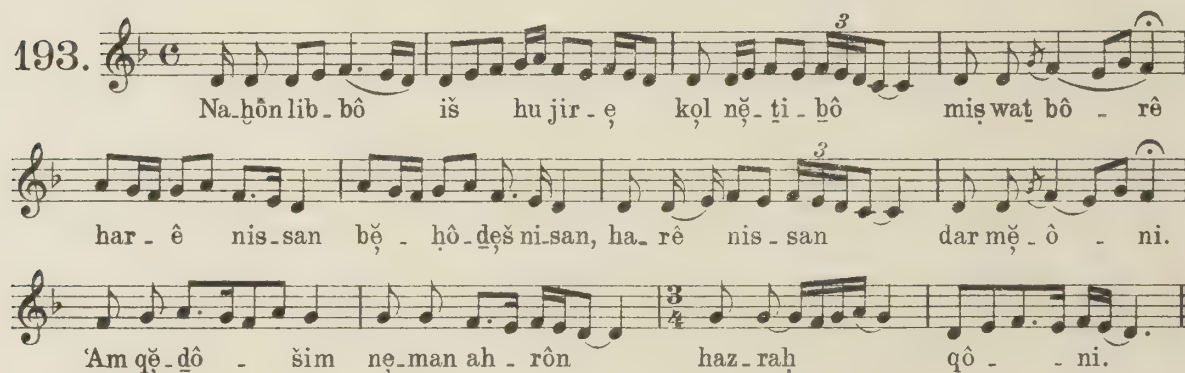
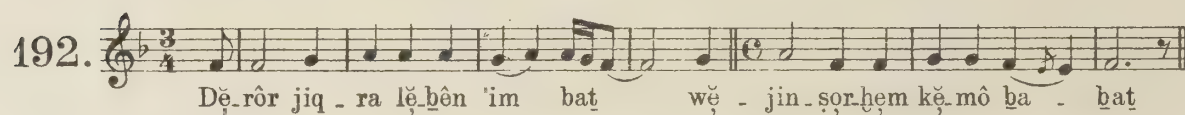
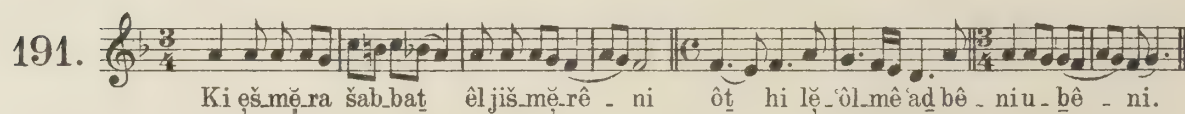
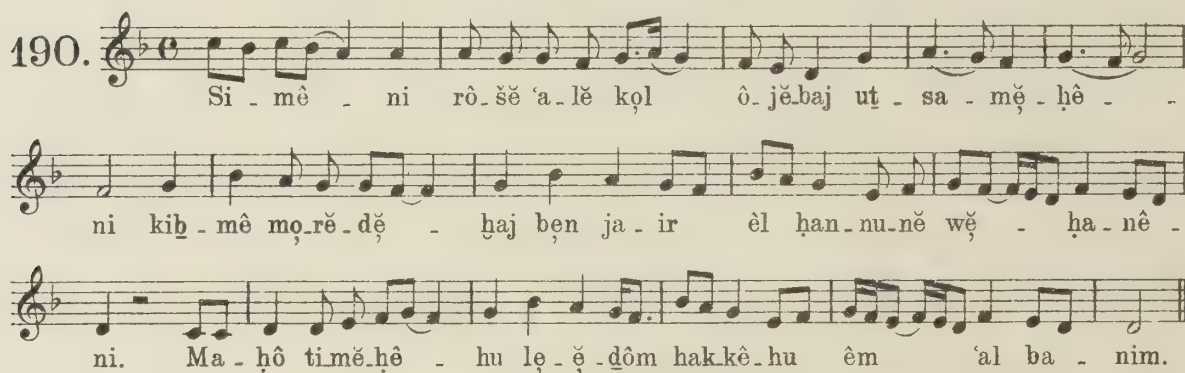
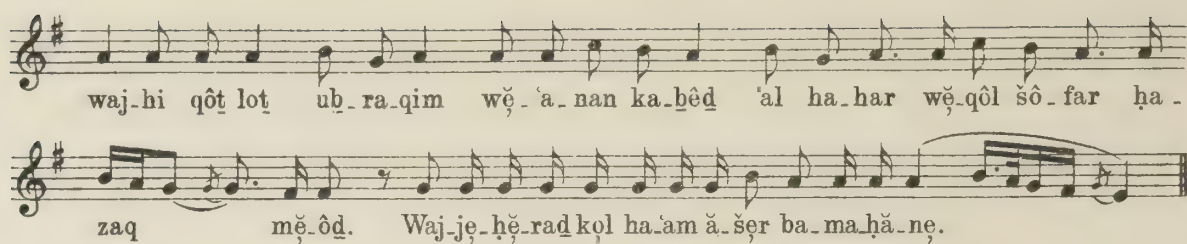
a-mar hỏ-ra ga-bẻr. Haj-jỏm ha-hu jẻ-hi hỏ-şẻh

al jẻd-rẻ sẻ-hu ẻ-lỏ-ha mim-ma-al wẻ-al tỏ-fẻ a-law nẻ-ha-ra.

Jig - a - lu - hu hô - šeh wě - šal - ma - wēt tiš - kôn 'a - law
 'ă - na - na jě - ba - 'ă - tu - hu kim - ri - rê jôm. Hal - laj - la ha - hu jiq - qa -
 hê - hu ô - fêl aī ji - hađ bi - mê ša - na bệ - mis - par jě - ra - him
 al ja - bô. Hin - nê hal - laj - la ha - hu jě - hi gal - mud al ta - bô rě - na - na bô.
 Ji - qê - bu - hu ô - rě - rê jôm ha - 'ă - ti - đim ô - rer liw - ja - tan.

B. N^o 65

188. At - ta niğ - lê - ta ba - 'ă - nan kẹ - bô - đẹ - ha 'al 'am qod - šẹ - ha
 lẹ - dab - bér 'im - ma - hẹm. Min ha šša - ma - jim hiš - ma - tam qô - lẹ - ha wẹ - niğ - lê - ta
 'ă - lê - hẹm bệ - 'ar - pẹ - lê to - har. Gam qol, ha - 'o - lam kul - lô họt mi - lẹ - fa -
 nẹ - ha ub - ri - jôt bệ - rê - šit har - du mim - mək - ka bệ - hig - ga - lô - tẹ - ha mal -
 kê - nu 'al har si - naj lẹ - lam - mēđ lẹ - a - mẹ - ha tô - ra u - miš - wôt. Wat -
 taš - mi - 'em ẹt hōđ qo - lẹ - ha wẹ - dab - rot qod - šẹ - ha mil - la - hă - bôt ếš.
 Bệ - qô - lôt ub - ra - qim 'ă - lê - hẹm niğ - lê - ta ub - qol sô - far 'ă - lê - hẹm hō - fa - ta
 kak - ka - tub bệ - tô - ra - tađ: waj - hi baj - jôm ha - šẹ - li - ši bih - jôt hab - bô - qer



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